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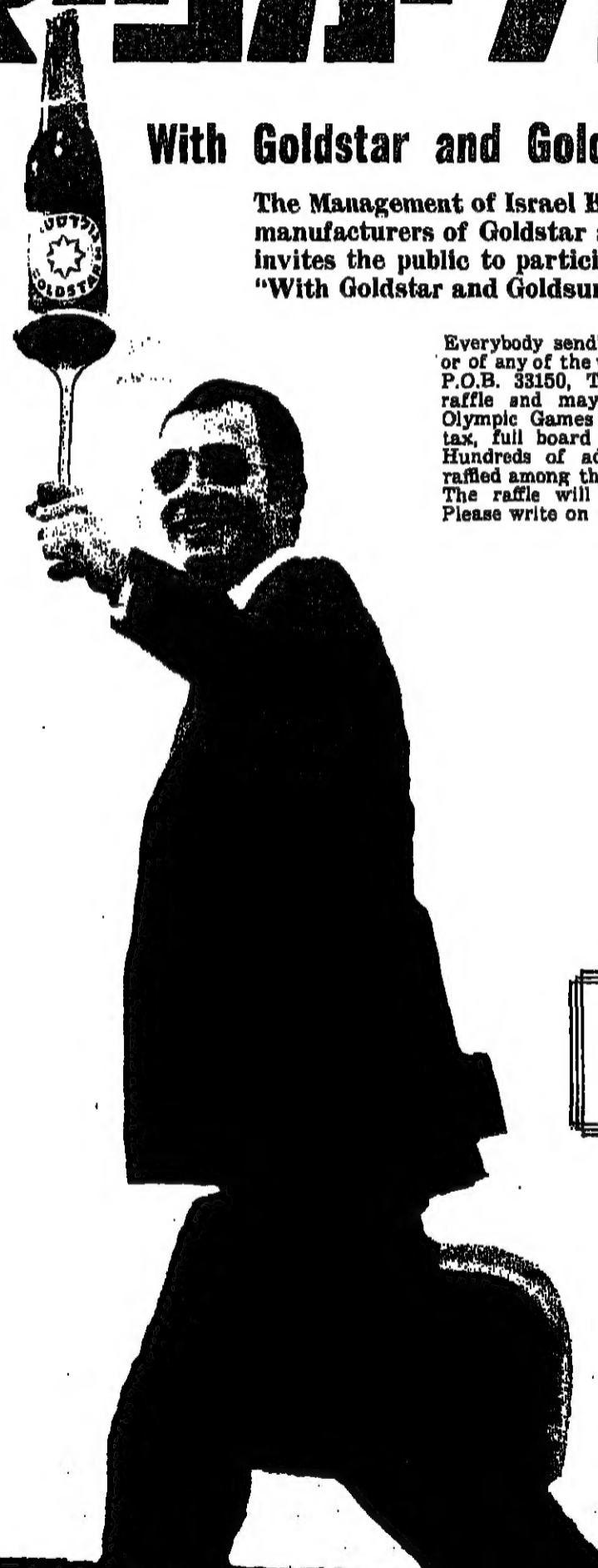
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ON THE COVER: Beating the April heat under the water-fall at Ein Kelt, about halfway between Jerusalem and Jericho. Photo by David Rubinger.

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# THE EL AL STRIKE

## SYMPTOMS OF THE SYSTEM

The El Al maintenance men admit that they are earning middle-income salaries, and are by no means the worst paid Israeli workers. They also know that the Government and the Histadrut have an agreement not to raise wages more than three per cent this year. Furthermore, they are well aware that big wage rises are inflationary. Nonetheless they decided to go on strike, defying their official representatives, the Government, and an injunction from the Labour Court forbidding such action.

The Government and Histadrut wage agreement do not interest these workers, the labour laws do not frighten them. They feel that they have genuine grievances, and what is more, they feel that they have a key position which gives them the bargaining lever with which to achieve some of their demands.

The maintenance men were not pioneers in striving to get more

The strike of the maintenance workers which grounded El Al planes last week was essentially a claim by the workers for a bigger share of the country's affluence. To what extent their militant action came as a result of the Government's economic policy and the weakness of the Histadrut is discussed by POST Economic Reporter DAVID LENNON in the two reports below.

than the official wage policy allows. Many strong groups have fought, and won this battle in the past, because this is the system which prevails — the pressure system which enables militant workers in key positions to get what they want regardless of official policy on salaries.

The system of achieving increased income through pressure is possible because the wage structure is no longer based on "a

day's wage for a day's work," but is composed of various additional payments such as seniority pay, global overtime, professional literature allowances and a host of other extras. A technique has now been developed of using these extras to raise wages without contravening the official wage policy.

A second reason why the present system works is that the Histadrut is weak, that people with leadership qualities no longer go into the Labour Federation, they go to work in the Government and elsewhere. The workers know that when it comes to the crunch, the Histadrut can be forced into defending them and helping them to achieve, if not 100 per cent of their demands, at least 30 or 40 per cent. Because if the Histadrut does not back the workers, then each group will set up new independent organizations of their own and the Histadrut cannot face this possibility.

### Under the table

Even if the Histadrut leadership states publicly that the workers will only get what is permitted under the wage agreement, the workers know that it will in fact get them more, and this is an integral part of the system — to demand more than you want in order to get what you really wanted in the first place. Needless to say, this does not take place out in the open, where the public can see it; the extras are awarded under the table. But the public usually learns about the payments sooner or later.

The third factor in a labour dispute in the public sector is the Government. The Government's reaction to and treatment of strikes deals only with the results, not the causes. The problems arise not from the behaviour of the workers but from the economic policy which causes this behaviour.

Veteran workers know that the ten Palestine pounds a month they earned in 1935 seemed to go further than a salary of IL2,000 gross today. In those days, there was no income tax, and indirect taxes were not of such gigantic dimensions. Living standards were very different, and everybody else lived modestly too. Today, the worker feels that he lives under permanent tension regarding his salary. On the one side there are the crippling taxes, and on the other, the social competition for more luxury, and even non-luxury items such as bigger flats. To meet these twin demands he feels that he must increase his income.

### Private sector

In the private sector of the economy, a worker will make demands of his employer, and if the employer feels that he can afford to pay, he gives the worker more. If he feels he can't, and explains this to the worker, the worker realizes that if he insists, it may lead to the closing down of his

(Continued on page 3)

## 'Working ourselves into the ground'

"It's true that I earn IL1,700 a month gross," declares one senior member of the El Al maintenance workers department. "My basic salary is about IL1,000 a month and by working long hours overtime, night shifts and on Shabbat I manage to bring this up to IL1,700. After taxes and other deductions my take-home pay is IL1,200."

"Do you know what sort of work it is being a maintenance worker? The planes come in and we have to check them out, thoroughly, to make sure that they are airworthy. This has to be done on the tarmac, in all weather conditions, and at top speed. If we make even the slightest mistake it can cost the lives of 400 persons. The strain and the responsibility is terrible."

"In order to earn my IL1,200 net I have to take this pressure for dozens of overtime hours a month. I have to give up much of my family life, to forgo entertainment and even reading. By the time I get home I am exhausted."

"How long can a man continue to work at such a pace? We work ourselves into the ground just to give the family a decent standard of living. What I want is a salary on which I can keep my family without having to wear myself out in the process," explains the militant worker.

With this thinking as their justification, the maintenance workers decided to use their position of strength, their ability to ground El Al, to press a long list of demands for increased pay and larger increments.

"We presented the management with a list of 31 demands in the middle of February. The demands were rejected, so on March 10 we declared a labour dispute giving the 15 days prior warning of strike as required by law," explain the workers com- reportedly cost the company over IL5m.

"The management asked us to withdraw the strike notice, and because we felt that this meant they were prepared to consider our demands we cancelled the notice on March 15. We sat with company officials again and explained our demands. Then on March 17 we were invited to drink a toast with the new personnel manager. Immediately after the toast we sat down with him in his room to discuss the issue."

"He pulled the list of our demands out of a drawer, raised it up in the air and told us that the management rejected all of the demands outright. When we tried to argue that some of the de-

mands concerned prior undertakings of the company which had not been honoured, he said that the company had been instructed to keep to the new official wage policy worked out with the Histadrut, permitting a maximum wage increase of 3 per cent this year.

"We immediately turned to the Histadrut representative but he gave us the same answer — that we must abide by the wage policy. We sent a telegram to (Histadrut Secretary-General Yitzhak) Ben-Aharon. We got no reply from him, instead Uriel Abrahamovics (head of the Trades Union Department of the Histadrut) sent for us. We sat with him for five hours and explained our demands. We expected to find someone who would take our demands seriously instead of just waving the wages' agreement at us. But nothing came of this meeting."

"So, on March 23 we again declared a labour dispute, with the intent to strike on April 9. As soon as the Histadrut heard of this Yehoshua Woschins (deputy head of the Trade Unions Department) called us in for a meeting. Nothing came of this meeting and two days later he called us again to say that he had fixed a meeting with the El Al management for April 6. Imagine our surprise when we subsequently received a notice that we were to appear at the labour court on April 6."

"In court we agreed to postpone the strike which was due to start on April 9. We did this because we were given to understand that negotiations were to be held and that the Histadrut would represent our case. When we discovered that the management still refused to enter into negotiations there was nothing left for us to do but to go ahead with the strike. Relations between management and workers can't be conducted in the courts."

The management of El Al says that they did agree to start negotiations with the workers and the Histadrut, that it is true that in the final analysis they had to stand firm on the issue of the official wage agreement of only granting a three per cent wage increase this year.

The company denies that the maintenance men have to work so hard for their salaries. "They work an average of 50 hours a week; the nature of the work requires that it be shift work, and when they work on Shabbat then they get another day off instead. These workers get very good salaries, and I personally wouldn't mind earning the money they earn," an El Al spokesman told me this week.



# El Al strike

(Continued from page 1)  
work place, and so he must adjust his demands to his output.

State employees don't have the possibility of the collapse of the company acting as a brake on their demands. The Government substitutes various laws and powers to replace this. The "back to work" orders and the Settlement of Labour Disputes law are examples. However, a powerful group of workers in key positions is prepared to test its strength against these laws. Such key workers generally feel that they are stronger than these laws, especially as they do not believe that the Government will apply them with full force. They do not believe that the Government would jail strikers, or that it really expects them to pay giant fines like the IL250,000, which were imposed on the maintenance workers at El Al.

## Work orders

The problem for the government is that it cannot let its wage policy be dictated by small pressure groups, and can retaliate only with disciplinary measures. The work orders may be good in theory, but they cannot force a man actually to work. He may return to his place of employment, but he generally institutes an unofficial go-slow to express his dissatisfaction.

Warnings — such as that issued this week by Bank of Israel Governor Moshe Sanbar, that if the economy keeps going the way it is, it will be necessary to impose taxes — are actually counter-productive. As it is, the average wage earner feels that he cannot plan his economic life on any long-term basis, because he is in constant fear that tomorrow will be worse. These warnings only confirm for him the need to fight for a pay rise now, so that he can enjoy increased purchasing power at least the few months before the rest of the economy catches up and brings higher prices and the threatened additional taxes.

Add to this a good deal of democratization that has resulted from recent economic investigations, and the feeling that money is being wasted both through inefficiency and improper profits.

THE El Al maintenance workers are a classic pressure group. They have gone on strike twice before. The first time they obtained most of what they demanded. In January this year they staged the warning strike which was a curtain-raiser to last week's stoppage.

How accurate was their judgment that the system would get them what they wanted? Well, they showed up the serious flaws in the use of the "back to work" orders when almost 2,000 other El Al workers walked off the job in protest against the Government's use of this weapon.

In the face of such a display of the power of organized labour, it can be guessed that the only way the Histadrut could have persuaded them all to go back to full work was by promising to "take care" of them. They probably said something like: "Don't worry, we won't be able to get you all your demands, but we will win some of them for you." A 30 per cent wage rise is probably quite satisfactory for the workers.

Transport Minister Shimon Peres was probably right in trying to force the Government to take a strong stand and apply the full force of the law. But how can that be done if the Labour Party wants to retain the support of the workers for the Histadrut? If the Histadrut let the showdown go all the way, it could probably not remain in control, even to the limited extent to which it does still control strong groups of workers. Only if

it can show the workers that it looks after their interests can it retain control.

The battle is not over. It has merely left the front pages of the newspapers and gone behind closed doors at Histadrut and El Al headquarters. If the final settlement awards the workers more than the official policy permits, then the system will once again have proven its effectiveness.

If the maintenance men get the pay increases which they believe the Histadrut has promised to obtain for them, then this will mark a defeat for the labour laws and the Government. This defeat will be the green light for the other groups who are standing by with their demands for a month's extras for a month's work.

The system persists not because of one or two militant workers such as Yehoshua Peretz at Ashdod port, but because of the difficulty of making middle-income ends meet.



Border policeman stands near idle El Al planes during last week's stoppage at the national air base.

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# Keeping some distance

THE past year has seen a continuous upgrading in Israel-U.S. relations, with increasing displays of mutual confidence and considerable military and political support. The extent of this U.S. backing reflects recognition of a basic alliance in whose development the State Department and Israel's Foreign Ministry have been largely shunted aside in favour of direct contact between the chief executives and their personal staffs. This is not uncommon development in foreign affairs, and generally characterizes an advanced stage of relations between two states.

From the U.S. point of view, Israel's value as a strategic and political proxy is now such that the combined weight of the oil lobby and the State Department are no longer sufficient to delay or prevent massive U.S. aid. Israel proved consistently friendly, stable and strong, in an area, where (as almost everywhere else in the world), munificently supported, long-time U.S. allies have proved to be inherently unstable, unreliable and/or weak. The sluggishness characteristic of the earlier recognition of these facts by Washington but, once brought to the surface, they were bound to produce increased U.S. support for Israel, entirely unconnected with the largely mythical influence of the Jewish vote, which did not prevent some major anti-Israel decisions from being made, such as the pressure on Israel to withdraw in 1967. This reassessment probably became clear in September 1971, when only the fear of massive Israel intervention held off what might have been the beginning of a full-scale Syrian invasion of Jordan — that is to say, the possible destruction of a U.S. client by a Soviet ally. During that crisis the U.S. found other allies in the Eastern Mediterranean, and the Sixth Fleet was — for the first time — compelled to pivot on the horns of Israel.

An emerging pattern is revealed by the redeployment of Greece, Turkey and Jordan, in a determined U.S. attempt to block further Soviet encroachment in the Eastern Mediterranean. Though all these countries are U.S. clients, they are not particularly friendly to one another, and American policy has shown considerable skill in defusing a number of threatening crises between them. In one recent instance the naval base agreement with Greece, together with the promised supply of 36 Phantoms to Athens, led to an almost immediate improvement in development in U.S. Turkish relations.

Israel became a U.S. proxy in a series of sequential decisions almost certainly not premeditated, with cumulative effect, based on the absence of practically attainable alternatives and reinforced by prolonged deliberations and intractable Soviet hostility. Alleged "other alternatives" propounded with brilliant hindsight and blinkered one-sided analysis, by ingenious professors, could never survive the cold blasts of reality. Journalistic attempts to link the supply of additional super-sound and other aircraft to Israel with the abandonment of our alleged nuclear option are equally absurd. These planes do not signify price "concessions" by Israel, but underline our rapprochement with a U.S. which has come to understand that no sophisticated arms will be accepted as support by Israel. These are the only "guns" then have neutralized, as a sort of fringe benefit for itself.

There are also additional openings for U.S. pressure, particularly in regard to Jordan and the West Bank, since Jordan, as has been pointed out earlier, is also a U.S. proxy and the U.S. could try to balance commitments. It is doubtful whether the Israel Government is willing to admit — even to itself — that Jordan has become potentially a satellite of Israel. Of course, if Jerusalem could bring itself to recognize this admittedly unpleasant fact a new situation would come about. For if Jordan continues to exist partly by Israel's goodwill, no concessions can be demanded from us. Finally, Israel has become more committed to U.S. positions, and therefore strategically predictable. This is a very serious disadvantage, since in war and conflict the element of surprise is decisive. Great powers must have a predictable nuclear deterrent posture, but a small state determined on independent survival must cultivate a careful but pronounced unpredictability.

and America has as its principal advantage the greatly reduced risk of an open Soviet challenge to Israel. If this possibility was ever seriously considered in the Kremlin. Consequently, the risk of a U.S.-Soviet clash in the area was also reduced, since Russia would hesitate much more before actually attacking a clearly identified associate of the U.S. The Soviets have either acted by proxy, as in Korea, Vietnam or in the Middle East 1967-69, or they have not acted at all (apart from their disastrous failure in Cuba).

A proxy status for Israel could also have a bearing on a change in Arab attitudes, caused by a reduction in their hopes for Israel's disappearance. This is already quite evident in Jordan and Lebanon, and in Egypt voices have been raised against the excessively close connection with Russia, "since the key to Israel's conduct is in Washington" (a frequently expressed Egyptian view, paraphrased for our purposes). Indeed, prolonged disapproval with Russia's quiescent inability to push, frighten or even bribe Israel towards any Arab-style solution could finally lead to a weakening of the Soviet role. This is already evident in Libya where the West — France — is supplying arms and exerting some degree of influence. Israel's Uganda debacle was financed by spread to Egypt and other Arab countries. For Israel, the prospect of facing European armaments and advisers, supplanting those of the Russians, is hardly attractive.

But in such a configuration U.S. aid to Israel — based on U.S. interests — would not necessarily be less effectively than against the Soviet. American interests can and have clashed with those of Europe before, particularly with those of France. In such an eventuality, Israel as a powerful and determined proxy could greatly aid the U.S. in breaking an incipient French neo-imperialism, or even a European — or Japanese — attempt to replace the U.S. presence in the area. Far from alienating the Arabs, the U.S. move closer to Israel appears to be bringing the Arab states to their senses, and initiating a new game, in which Washington holds most of the cards, especially as Libya, Egypt and the Sudan successively become less responsive to Soviet influence.

In regard to France, there is more ample confirmation that this country is playing for the vast Arab money deposits in the West, by a high-ranking French official last week.

However the close relationship between the U.S. and Israel has certain disadvantages. Though the dependence is mutual, Israel's dependence is obviously greater. Consequently, the need to cultivate U.S. goodwill involves a considerable reduction in Israel's political and military strategic freedom of manoeuvre. The possession — though somewhat weakened — of a U.S.-Soviet deal to survive the cold blasts of reality. Journalistic attempts to link the supply of additional super-sound and other aircraft to Israel with the abandonment of our alleged nuclear option are equally absurd. These planes do not signify price "concessions" by Israel, but underline our rapprochement with a U.S. which has come to understand that no sophisticated arms will be accepted as support by Israel. These are the only "guns" then have neutralized, as a sort of fringe benefit for itself.

Relations between the U.S. and Israel have improved strikingly during the last year. But by attaining the status of an American 'proxy,' Israel could lose vital flexibility, write Dr. G. Sheffer of the Hebrew University, and Daniel Okef of the Van Leer Institute.

In compensation, U.S. support may already have strengthened Israel to such a degree that, if pushed to the wall by illegitimate or excessive American pressure, she could make use of the very aid she has received and absorbed to keep up an independent posture and remain on "urata". Israel should consider two further possible options despite the numerous obstacles with which they are associated: 1. A more European orientation, through Britain, or Britain and Germany, plus Holland, etc., which could neutralize a possible Franco-German entente for the purpose of infiltrating the Near East. It must be said once again that there is a possibility that Europe might replace the Soviets as the supplier of massive military and economic aid to the Arabs. No American government would be willing — or need — to replace Soviet hardware on such a fantastic scale, since the U.S. can exist without Middle East oil, while Europe cannot. 2. Japan: As Israel's power grows, so does her ability to guarantee oil supplies from the region, regardless of Arab threats. An ordnance agreement with Japan should not be excluded as a future prospect. Lastly, though the authors welcome the rapprochement between Israel and the U.S., and hope for its continuation, it must be emphasized that the disadvantages also rate careful examination. The most dangerous of them is that as Israel moves into a closer relationship with the U.S., she must inevitably become more responsive to U.S. wishes and influence, and this is bound to reduce the deterrent uncertainty of Israel's sovereign belligerency. In all Great Power-Small Power relationships there is always the danger of the small partner becoming reduced from a proxy or ally to a satellite. Israel must avoid this at all costs.



## I MADE MY HUSBAND AN ISRAELI

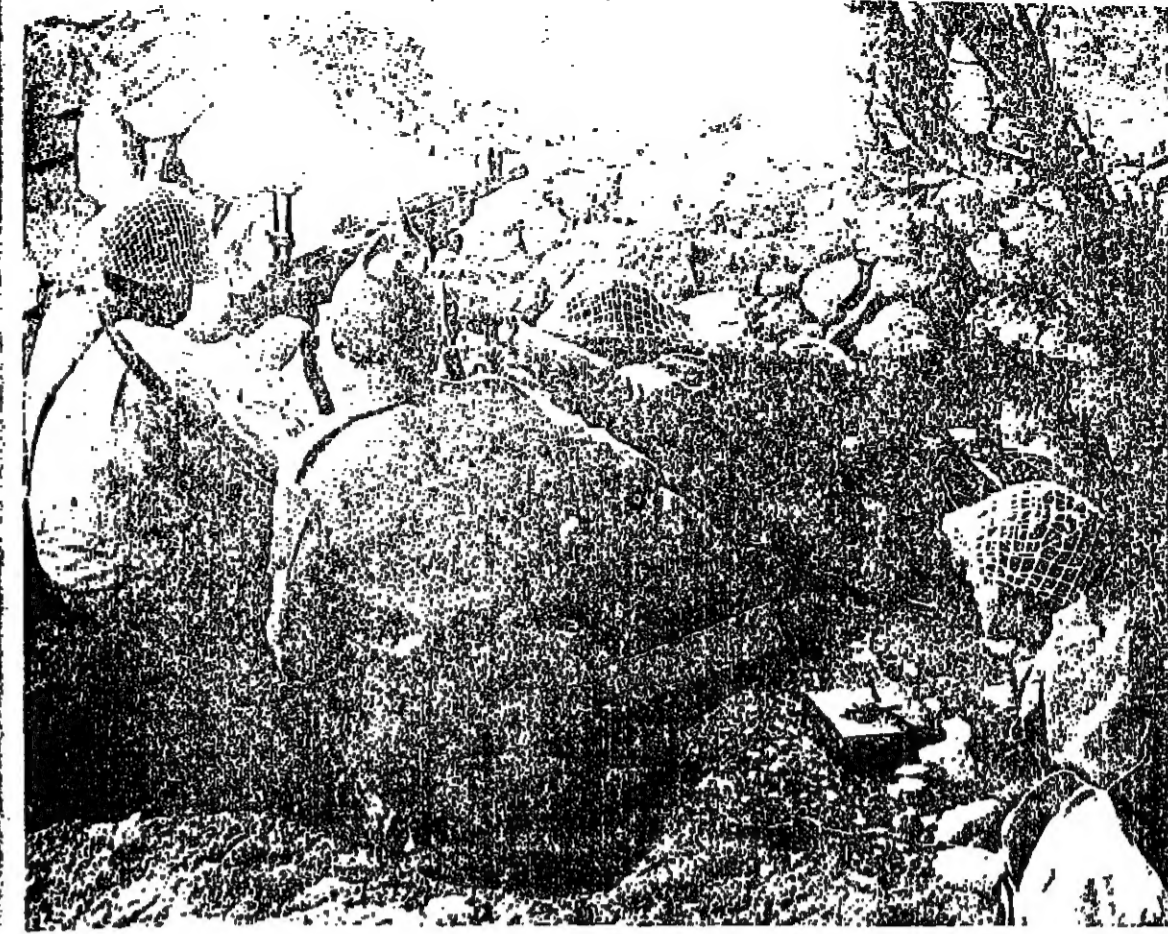
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Above: Three men with Czech-made Beza machinegun at position above Ein Karem, while fourth crouches behind stone wall. Right: crew poses with "Davidka," the only artillery during early stages of 1948 war. On first day of all-out fighting in Jerusalem, Iraqi troops were so frightened by sound of Davidka that they said it was an atomic bomb. (Hubinger, Braun)



## Trap at Mandelbaum

THE rumble of artillery ripped apart the fragile silence shrouding the Judean hills. Once again the cannon of the Arab Legion pounded Jerusalem, this time opening the way for the Legion's entry in force into the city. In the darkness, a file of armoured cars, motors turning, waited for the barrage to lift. Behind them in trucks and half-trucks, the infantry of Lieutenant Abdullah Salam nervously watched for the order to move forward. Salam, a dark-skinned Beduin from Iraq, had requested the honour of leading the attack. It was the most memorable moment of the young officer's life. He was about to enter the Holy City of Jerusalem for the first time.

With the methods taught them by their British Army instructors, the Legion's gunners walked their fire forward, shifting it to the orthodox quarter of Mea Shearim. The deep banks of three-inch mortars joined the barrage. The streets of Mea Shearim suddenly filled with frightened, half-dressed people thrown from their beds by the shelling, desperately scurrying about in search of a shelter or rushing toward the centre of town. Everywhere a terrible rumour swept the crowd: "The Legion is coming!" Nor were the civilians alone in their fright. Some of the members of the Irgun defending the Police Training School at the entrance to Sheikh Jarrah began to flee, too.

**'Parade' into city**  
At four-thirty, at about the time the last of Uzi Narkiss' Palmachniks were withdrawing from Zion Gate, the fire stopped and Major Bob Slade ordered his men into Jerusalem. On the rooftop of the Palestine Broadcasting Beza machine gun had been giving the Palmach cover fire all night. Carmel Charney saw them come. The sight made his blood run cold. Majestically they rolled toward the heart of Jerusalem, as imperturbably as if they were in a parade.

On the rooftop of Mea Shearim's Tipat Halav, in which he had installed his advance headquarters, Yitzhak Levi, the man who had driven the Arabs from Sheikh Jarrah five days earlier, also watched the line of advancing armour. A far more daring, maying sight held the attention of Shaltiel's intelligence officer — the flight of the Irgun defenders of the Police Training School. Realizing that the Irgun's flight was going to deprive the Jewish city of its northern bulwark, Levi ran out to meet the fleeing terrorists with his pistol. By threatening to shoot them, he managed to stem their flight for a few moments. Then he asked Shaltiel to send him Yosef Nevo (now Mayor of Herzliya — Ed. J.P.) with his "armoured force" as reinforcements.

Still scarred by their combat at Jaffa Gate, Nevo's vehicles staged a noisy parade through Mea Shearim. Jerusalem's unluckylest bridegroom hoped that the sight of his vehicles, their turrets hastily painted with the six-branched star of the new Army of Israel, would reassure its distraught residents. Then he went to the rooftop of the Tipat Halav, to discover in his turn the oncoming parade of Legion armour. "If they keep coming," he thought, "they'll be in Zion Square in an hour."

Watching them, Nevo noticed that they were violating one of the cardinal tenets of British tactics — the infantry was lagging behind the armour. Either Glubb was afraid of taking casualties, or a war that the Hagannah had no effective anti-tank weapons, he had accepted the risk of moving in his armour first. In any event, Nevo was sure Jerusalem's fate was going to depend on the Legion's faithful adherence to another adage of the British Army: Move in the morning, consolidate in the afternoon.

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If the Legionnaires followed that principle and consolidated their hold on Sheikh Jarrah before thrusting into the heart of the city, the Hagannah would have a few hours in which to throw up a defence to save Jerusalem. If they didn't, then Nevo knew they would not be able to stop them. All New Jerusalem would be open to them.

Major Slade's men encountered little opposition from the Police Training School, and soon, he would recall, "we were having ourselves a fine little attack." At the first turning in Sheikh Jarrah, Slade came upon an imposing barricade of stone, logs and barbed wire. He jumped out of his car to help his men dismantle the roadblock. As he did, a crashing explosion tore the ground at his feet. On of his units' mortar rounds had fallen short. His back and buttocks lacerated by shrapnel, Slade fell to the ground unconscious. Behind him, his body pointing toward Jerusalem, another officer lay dead. Lieutenant Abdullah Salam would not reach the city that had fed the dream of his boyhood in the deserts of Iraq.

On the rooftop above Sheikh Jarrah, Lieutenant Abdullah Salam threw himself on the ground at his first glimpse of Jerusalem's skyline. The devout Beduin kissed the earth three times in fervent thanks to his One and Merciful God. The same mystic sense of mission ran through the Arab soldiers behind him. Inspired by those beckoning rooftops of the Holy City, the column plunged forward.

**Sudden halt**  
From a rooftop in Mea Shearim, Yosef Nevo watched in astonishment as the advancing chain of cars ground to a halt, then began to pull back toward the ridge above Sheikh Jarrah. Begun with such élan, the Legion's attack was faltering at the sudden disappearance of two key officers. Nevo, of course, could not know the reasons behind the action, nor did he bother to wonder. Only one thing mattered. The Legion was offering him the gift he needed most: time.

**PINCHAS the Strong** peeped cautiously from his trench at the southern end of the Street of the Jews, the Jewish Quarter's main street. Ahead was the tower of Zion Gate. To his astonishment, Pinchas caught a glimpse of a red-and-white keffiyeh fluttering between the crags of the tower. Like most of the quarter's defenders, he didn't know that the Palmach had pulled back to Mount Zion. "Hey, men," he whispered, "are the Arabs up there?"

In this excerpt from 'O Jerusalem,' Dominique Lapierre and Larry Collins describe how the Hagana set a trap to turn back the armoured cars of the Arab Legion near the site of Mandelbaum Gate. The English version of the book (642 pp., including 32 pages of illustration, IL28), a best-seller in French, will be published by Weidenfeld and Nicholson, Jerusalem, in two weeks.

The reply was the snap of a sniper's bullet smacking into the wall above his head. Captain Mahmoud Moussa, his wounds treated, had returned to the city at sunup with the rest of the company. He had immediately ordered Zion Gate retaken and had launched a probe of the quarter's defences to measure the reinforcements that had slipped in during the night. Pinchas the Strong and his fellows were quickly driven from their trench back into the quarter's lifeline, the Street of the Jews.

They leaped over the sandbag barricades set up in the middle of the street, while behind them, hastily called-up reinforcements jumped into doorways and shop windows and onto rooftops. Little boys scurried after them carrying boxes of Leah Vitzh's home-made grenades. From a nearby roof, other children called corrections to a grenade launcher set up in a courtyard below, their nervous, high-pitched cries cutting through the roar of the firing like the shriek of seagulls over the pounding of a heavy surf.

Then Gazit climbed up the life roof of a Talmud Tora to watch the Legion's retreat. As he did, one of his girl soldiers called out, "Don't go there!" It was too late. A sniper's shot hit the quarter's new commander full in the chest. Staggering under the blow, Gazit saw blood spurting from his chest like water from a hose. As he began to lose consciousness, an anguished thought slipped through the young diplomat's mind: Was he simply fainting or was he living the very last moments of his life?

**Problem with gun**  
AS he had been taught in his machine-gunner's course, Carmel Charney's first action after his night's firing was to break down and clean his new Beza machine gun. Its parts were scattered around a bedroom opposite Fink's Restaurant when Charney received an urgent message: Get the gun to Sheikh Jarrah. Imitating the movements of the machine-gun expert who had helped him the night before, Charney tried to reassemble his gun. It was hopeless. Every ten minutes a frantic knock on the door reminded him to hurry. Unwilling to expose the gun's state, Charney answered each frantic appeal with the promise that the Beza was almost ready. Finally Charney was forced to open the bedroom door and admit that the Beza was in pieces. Once again the American was obliged to send out an embarrassed (Continued on Page 8)



sed call for help to the city's Red Army arms expert.

Yosef Nevo had an urgent need for Charney's gun. Since he obviously did not have the forces to hold it all along Mea Shearim, he had decided on a gamble and the machine gun figured prominently in it. Believing that the Legion would continue to advance its urban first and its infantry second, Nevo decided to prepare for an armoured assault. The Legion had two logical axes of attack. One was across an open field from the Police Training School to the neighbourhood of Sanhedrin at the northern end of Mea Shearim. It was the shortest route and the one that would lead most directly to the heart of Jewish Jerusalem. The other was through Sheikh Jarrah, up to the vital intersection commanded by the Mandelbaum house, leading into Mea Shearim. Over that route the advancing Legion would have only one exposed flank, and it was there that Nevo guessed they would attack.

At Mandelbaum, his force consisted of Jacob Ben-Ur and the teenage soldiers of the Gadna who had greeted the Sabbath of May 14 in their improvised synagogue. Nevo ordered them to smash holes in the second-storey windows of the house so that they could hurl Molotov cocktails on the cars. Under cover of darkness, he would control the most effective part of his misnamed "armoured force": two armoured cars, a pair of bazookas and a Davidka, in hidden positions dominating the intersection. He also instructed the Gadna to mine a pair of houses on St. George Road below their positions. By blowing them up after a few cars had passed, Nevo hoped to split the lead vehicles off from the rest of an attack force. At Sanhedrin, Nevo posted a pair of machine guns. If the Legion chose to attack there, he told the gunners, they would just have to hold out until he could get help to them. As for Charney and his Beza, he would be Nevo's central reserve, to be brought out once the Legion had committed itself.

Well before the first light, the Legion's mortars began to methodically work over Mea Shearim once again. The quarter's residents who had returned to their homes after Nevo's intervention the day before showed signs of renewed panic. Some began to flee the neighbourhood without even waiting for the dawn. Trying to catch a few hours' sleep in the cellar of his headquarters, Nevo was awakened by the first explosions. Lying in the darkness, he realized that the providential pause the Legion had offered him was over. They would be on him with the sunrise.

In the hills above Mea Shearim, Major John Buchanan, Slade's replacement, assembled his men for a new push into the city. In the lead armoured car, Lieutenant Mohammed Negib fidgeted nervously. An artillery observer, Negib was urgently needed in the centre of the city to help correct the army's mortar fire. Negib's driver, Mohammed Abdallah, shared his impatience. A Beduin from northern Transjordan, Abdallah had never been to Jerusalem. The route he was to take into the city, however, had been clearly set out for him. After the hairpin turn at the base of Sheikh Jarrah, he would go straight down the Nablus Road to Damascus Gate.

**Frightening sight**  
Nevo watched the cars move slowly, ponderously, down the hill into Sheikh Jarrah "as though they had all the time in the world." "The bastards are trying to frighten us," he thought.

"They think they're unbeatable." Flight, in any event, was the effect they had on the thirty men Nevo had held with him at Tipat Hahay at a reserve. Some of them shook so badly that they couldn't stand up. All refused to leave the safety of the cellar.

Nevo pulled out his pistol and pointed it at the first man. "Get out of here before I count three or I shoot," he warned. As he began to count, the trembling man started out the door.

When all the men were outside, Nevo ordered them to attention and gave them a loud oration. "Then in the cellar, Carmi Charney heard their shaking voices begin to sing 'Hatikvah.' As their song gained in strength, Nevo marched them off singing to their positions.

Charney felt his mouth go dry and his knees shake as he stood up. Carrying his heavy machine gun on his back, the aspiring poet followed Nevo. Behind him, two friends imitated belts of cartridges for the gun. Nevo took them to a rock-strewn field at the edge of Mea Shearim. Three hundred yards ahead was a road and, looming behind it, the Police Training School. "Crawl out into that field as far as you can go and pick a rock to give you some cover," Nevo ordered. "When you open fire, give them long bursts. Make them think you've got all the ammunition in the world."

Charney tried not to think. He was terribly frightened, and each forward movement seemed to demand an immense ration of willpower. At the barbed-wire fence marking the entry into the field, he paused to catch his breath. "Keep moving," Nevo shouted. He crawled on. As he neared the rock outcropping which he had decided to place his weapon, he passed a line of riflemen lying in the fields. One was a friend. They nodded *shalom*. Handa trembling and his breath coming in quick, nervous gulps, Charney set up his gun. When he had finished, he turned to look at his friend. He was lying on his back, his mouth hanging open, his head torn asunder.

At that horrible image, a strange change came over the terrified Charney. Looking at his dead friend, he thought, "That's it. That's the worst that can happen." Suddenly he became totally calm and detached.

Two Legion armoured cars pulled out of the advancing line and began to swing down a dirt track some fifty yards from Charney's gun. They were so close that he could see the trademarks on their tires. As Nevo had ordered, he opened fire in long bursts as though his Beza were a Sten gun. "Wholly, fanatically, concentrated," he watched as his rounds hit the car and its tires.

**Extra shells**  
The young men who six days earlier had been praying that peace might descend on Jerusalem clutched their bottles of Molotov cocktails and pressed their backs to the wall of the house. Jacob Ben-Ur started to count as one by one the Legion armoured cars slid into view on the road through Sheikh Jarrah. In a chorus of growing awe, the boys around him began to repeat each number after him. As the count mounted past ten, someone asked, "How many shells do they have for the bazooka downstairs?"

"Three," someone replied. "No," came another, more satisfying answer. "Seven," Ben-Ur's count continued until he had reached a terrifying total of seventeen Legion armoured cars. Mishka Rabinovitch, a twenty-eight-year-old Russian-born veteran of the British Army, crouched with the bazooka behind a pile of stones, looking down his sights. Rabinovitch had his seven shells, but the Haganah was deprived that morning of one of its prime assets, the accuracy of its best gunner. A few days earlier, the premature explosion of a Davidka shell had torn off part of Rabinovitch's right hand.

To answer Nevo's call, he had left the hospital. If he couldn't shoot his bazooka, he could at least aim it. Peering through the lens, he sighted on a sign fifty yards down St. George Road reading "Jerusalem — one kilometre." Turning to the young Pole beside him, he whispered, "When Jerusalem — one kilometre — disappears behind the first car, fire."

Nevo, from his headquarters' roof, watched the "slow, madly confident march forward" of the cars. The line advanced to the intersection of St. George Road and Nablus Road. There was a moment of hesitation. Then Nevo felt his throat go taut. The column was moving up St. George Road, straight into his trap.

Eliyahu, the young Pole next to Rabinovitch, watched the lead car creep slowly toward his bazooka. "That car should not in fact have been in the sunlight of his weapon. It was there because in his haste to get into the Holy City, the Beduin driving the lead car, Mohammed Abdallah, had taken the wrong turn. The imposing line of cars moving into town that morning was not supposed to conquer Jewish Jerusalem. Buchanan's orders to his men were to reach Damascus Gate and establish a continuous Arab line from Sheikh Jarrah to the Old City Walls.

Rabinovitch held his breath as the youth slowly squeezed his trigger. The rocket leaped forward. Hit head on, the lead car was tossed to the side of the road. At that instant, Nevo noted

with satisfaction, "all hell broke loose." The youth's shot unleashed the action Nevo had been expecting but which the Legion had not planned for: Half a dozen cars moved to attack in aid of the crippled vehicle. Inside, Lieutenant Negib, the artillery forward observer on his way to Damascus Gate, was dead. Mohammed Abdallah, too, had paid a terrible price for turning right instead of continuing straight down Nablus Road. He pulled himself from his car and huddled for an instant behind his turret. From a nearby hotel window, British journalist Eric Dowditch watched his mates call to him to jump to the ground and run. Then Abdallah, a grotesque dwarf with both legs reduced to bloody stumps by the bazooka shell, slid down the car to die in the street.

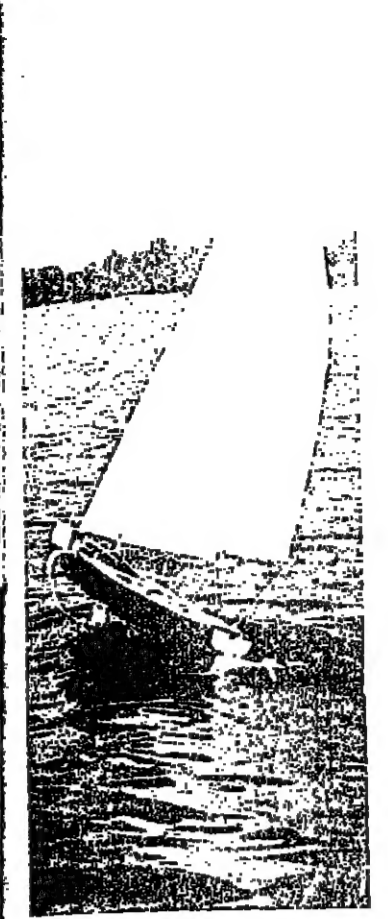
**Direct hit**  
In the British Daimler armoured car he had helped to steal a few weeks earlier, Reiven Tamir watched the other Legion cars moving up behind the smoking vehicle. He closed his eyes and fired his cannon. When he opened them, he saw only a hole in the house down the street. He fired again with no more luck. With the third shot, he shouted in triumph. Flames were gushing from the turret of a second armoured car.

An intense battle swirled around the Mandelbaum house. Wounded and anxious to help their comrades, the Legion infantry rushed forward. When their red-and-white kaffiyehs moved into view, the

teenagers of the Gadna began their remaining Molotov cocktails. From one window, Ben-Ur fired their sole machine gun. From another, his friend Sarah Milstein, the daughter of a devoutly Orthodox Legionnaire in her gushtik, level never fired a weapon during training. She fired at the moment of his feet. The Legion turned and fled.

Surprised by the ferocity of the resistance to an attack he had not planned to make, the Legionnaires drew back to their cars withdrawing a line of advance. At the sight of their cars withdrawing, a mass of triumphant shouts echoed from the Mandelbaum house.

Nevo too watched with satisfaction. John Gubb's army paid dearly for stumbling at his trap. Two cars were knocked out near Nevo's position of Mandelbaum; a third, carrying Carmi Charney's fire, lay down the road. The news of the spread through Jerusalem in minutes. Its psychological importance was enormous. A group of Gadna teenagers had taken back the enemy the city had most — the armoured cars of Arab Legion. The relief, the assurance their action brought the city would be of local importance in the days to come.



Scaled-down (1:5) model of the Snapir hydrofoil undergoing tests.

Commercial reward followed close on the heels of racing triumph. In the past year, orders for the craft have come in from the yachting clubs of such traditional maritime nations as the U.S., Britain, France, Greece and the Scandinavian countries. Last month an order came through from West Germany, a fleet of 40 "Flying Sabras" for the Munich Olympics this summer. Snapir recently won a tender in Venezuela (the "420" is built by 14 manufacturers throughout the world).

**Price no bar**  
In the U.S., the fact that the Israeli craft sells for \$150 higher than other boats of the same class has not prevented its rapid spread from the East Coast to the West. Today it is being exported to more than 12 countries, from Canada to Persia and South Africa. At last year's world competition in Cherbourg, all participating Flying Sabras were bought up on the spot as a result of their performance.

Mr. Sharret, son of Israel's late Premier and Foreign Minister, was manager of Kibbutz Hamadim's fiberglass plant when in October 1967 he and Mr. Steinberg opened a small research workshop in Jaffa. The naval architect, graduate of the University of Michigan, had returned from the U.S. two years earlier.

A 1:5 model of the hydrofoil has passed comprehensive tests. Construction of a life-sized prototype has been speeded up with Mr. Steinberg's recent return from a visit to his native South Africa, where he has now interested a group of investors in Snapir's prospects generally, and the "Flying Sabra" in particular.

**Profitable plant**  
Snapir is tackling the new project from a sound economic basis. The popularity of its 420 sailboat — the "Flying Dutchman" — brought the Haifa Bay plant to the operational break-even point in 1970, when it was barely two years old.

Recognition of the "420's" quality followed its repeated successes in international events. In 1969, the first two models to arrive in the U.S. won first and sixth places in the national 420 competition. In the same year, the

**The Haifa boatyard which produced the 'Flying Sabra' 420-class craft in which two Israelis won the country's only world championship to date now is readying a new sailboat for the market — a hydrofoil-fitted boat which could revolutionize the yachting world. GEORGE LEONOF reports on the project, and on the growing popularity of sailing in Israel.**

sleek Snapir craft also won the world championship. The Israeli "Dutchman" took all five prizes in the American championship competition in July, 1970. When a month later the world 420 championship was held in Tel Aviv, all 75 boats were provided by Snapir.

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# SAILING SUCCESS STORY



A 420-class sailboat, with its spinnaker filling out, off Tel Aviv.

with the idea of creating an advanced marine industry. In winning over Mr. Sharret to the idea, he also got the kibbutz to invest partially in the enterprise — subsequently entered into the "approved" category by the Government Investment Centre.

Since production started, some 450 models of the "420" have been built. Today with a staff of over 40 that is expected soon to reach 60, Snapir is producing four of the boats daily, plus ten OD-11s — the nippy monosail "Galt" — too small for international competition but already a great favourite with amateur sailors in many countries. A measure of its popularity is that more than 700 of the little craft have been marketed, 80 per cent abroad, since the first commercial model came out in July, 1970. From the U.S. West Coast alone, orders this year for the mini-craft are expected to be around 1,000. Its popularity is rapidly

growing in Israel, too, where it sells for IL1,650. The local price of the "420" is IL5,500.

**DESPITE** an extensive sandy coastline and long months of ideal sailing weather, the sport has only begun to be popular recently. Except for a small number of privately-owned and oddly-assorted craft, sailing boats were not readily available, either for purchase or hire. It was not until Snapir began production that popular-priced sailing boats became available to Israelis.

Snapir has done more to promote sailing than just build the boats. A year ago the Snapir Sailing Club opened on Tel Aviv's Hilton beach with just two active members. The site picked was the centre of what is to be a Riviera-like marina city, with facilities for all types of boating, restaurants and other sea resort features. Today, this section of

the beach is one huge development site, with earth-moving machinery churning up mud, and sand and cranes piling up boulders to form protective breakwaters. The one bright patch is the Snapir mooring pier, with its 100-odd multi-coloured sailing boats now representing a membership grown almost 50-fold in a year. Most of them are enthusiastic owners of "Galt's," while about a dozen sail the "420."

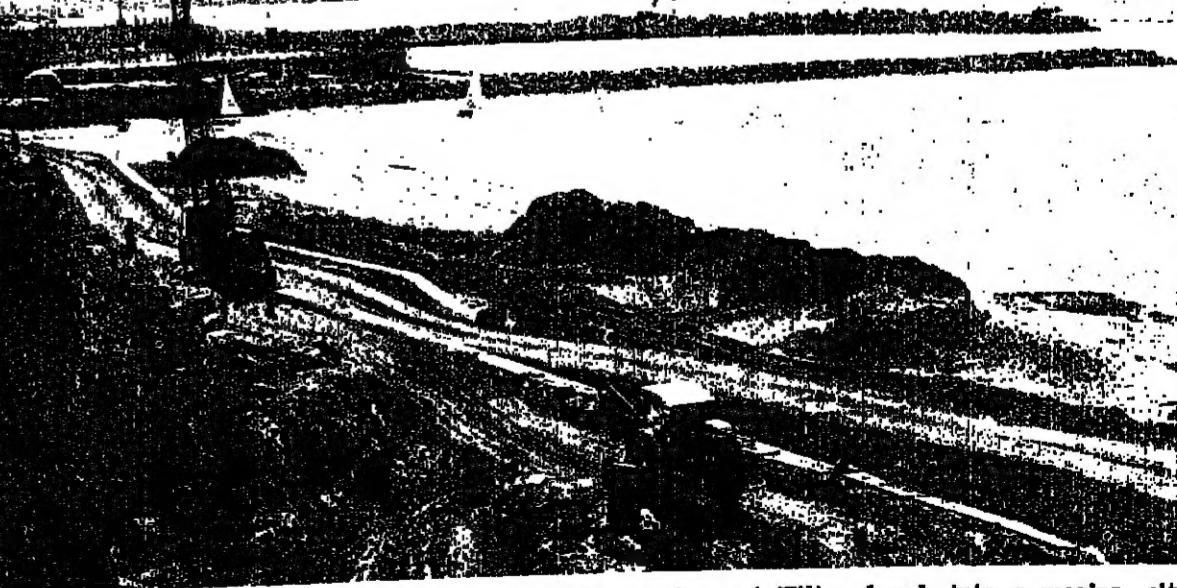
The club has its own sailing area, protected by a boom and used mostly by beginners. The sails of its more experienced members dot the coastline from Gaza to Rosh Hanikra.

**Services provided**  
Still housed in a modest shed, the club manages to afford all essential services, including the maintenance and repair of boats, for a monthly subscription of IL30. Operated by young ex-nayman Giora Kadar, the club organizes competitive events, group sailing, insurance, etc.

Non-members may hire boats at IL12 an hour, provided they satisfy the club's seamanship standards. Those who do not may enlist the help of any of 11 instructors — in languages that include English, Dutch, Swedish, French and German.

The last year has shown considerable interest in the club by tourists from Scandinavian and other north European countries, where weather conditions restrict sailing for the better part of the year.

The Snapir Club hopes to have its permanent building ready within a year. By then there will be berths for 800 boats and sophisticated facilities for members, including dressing-rooms with showers, a sauna, restaurant and cafeteria. It will be the first feature of Israel's Marina City, now being built by the Site Development Authority under the direction of Aluf-Mishne (res.) Uri Bar-Ratzon.



Earth-moving machinery and cranes transforming the seashore at Hilton beach into a marina city. The Snapir Club's protected area can be seen between two breakwaters in background.

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# JEWISH RELIGION LIVES ON IN SOVIET RUSSIA

THE JEWISH RELIGION IN THE SOVIET UNION by Joshua Rothenberg, N.Y., Ktav, 242 pp. \$10.

Reviewed by Zvi Gitelman

THIS is a competent survey of the Jewish religion in Soviet Russia, where, despite enormous obstacles, it has continued to play a vital role in the survival of the Jewish People under circumstances which militate against religious belief in general and adherence to Judaism in particular. The author makes an original contribution in his careful analysis of Soviet law pertaining to religious practice and education, and demonstrates convincingly that many of the measures taken against the Jewish religion have been clearly illegal even by Soviet standards.

Dealing with such subjects as synagogues, ritual observances, religious education, and propaganda against the Jewish religion, Dr. Rothenberg, Judaica Librarian at Brandeis University and Lecturer at Brandeis' Phillip Lown Center for Contemporary Jewish Studies, pays proper attention to historical developments. He makes his reader aware that Soviet repression of the Jewish religion began almost immediately after the Revolution, and one can trace the continuities and changes in Soviet policy toward Judaism and the Jews.

Curiously, however, he tends to neglect or underestimate the sociological importance of the synagogue and of religious traditions, which have served as a focus for Jewish expression and identity even for the younger generation of Soviet Jews, most of whom are not religiously observant. There is no question that the synagogue, various holiday traditions, and rituals have played a vital role in the Jewish national revival in the Soviet Union. This has become very clear in recent years, and the fact that the data presented here goes only as far as 1966 may have led Rothenberg to underplay this aspect of Soviet Judaism.

The author has also failed to provide a final summation and synthesis in order to make sense out of the picture presented, and the result is a series of separate essays on various aspects of Judaism in Soviet Russia rather than an integrated analysis of this important and hitherto neglected subject.

Dr. Gitelman is Assistant Professor of Political Science at the University of Michigan, currently visiting senior lecturer at Tel Aviv U., and author of the forthcoming "Jewish Nationality and Soviet Politics."

# Two brothers struggle over one orchard

HAPARESS (The Orchard) by Binjamin Tammuz. Hakibutz Hama'uhad. 132 pp.

Reviewed by  
Miriam Arad

STARTING with Adam's sons, Jewish tradition and legend has tended to favour the two-brother motif over that of the three-brother one. The Biblical two-brother story, moreover, is remarkable for its subtlety: though the division is clear out between good and bad, the story is never simplistic, and more often than not the reader feels a sneaking sympathy for the "bad" elder brother, Ishmael, the Cain, the Ishmael and Esau have been given rather a rough deal. (This, by the way, may explain why the later Jewish sages and rabbis have felt the need to blacken them so and make them out to be much greater villains than the Biblical narrator ever did.) However that may be, Tammuz in his turn subtly exploits this sense that an ancient injustice has been done for his own tale of the two brothers: the sprightly younger son Daniel, and the dark menacing Ovadiah, the usual offspring of a Moslem servant-girl and Daniel's Russian Jewish father — the Tahmeel.

As a young man of 20, Ovadiah runs away from his father's house in Russia, leaving Daniel as the sole heir to his father's fortune. Ovadiah comes to Eretz Yisrael in the year 1913 and goes to live and work in the orchard of Mehmet Effendi, its Turkish owner. Some years later Daniel arrives in the country as well, to the orchard, which is "ancient and old," and with modern methods and machinery makes it flourish again. So far, allegorically plain: the orchard is the land — owned by the Turk, worked by the Arab, bought and redeemed by the Jew.

But Mehmet Effendi has an adopted daughter, a girl named Luna, whose origins are in doubt; she may be Jewish as the Turk tells Daniel, or Moslem, as Ovadiah claims. Luna is beautiful, mute, impassive, ageless, and mysterious as the moon. The instant Daniel sets eyes on her he knows she is the one he has dreamed of all along, and together with the orchard he buys her for his bride. Yet, unlike orchards, women cannot be truly possessed by money; Ovadiah's failure with Luna marks the end of Daniel's dream for him. He is that one who remains mute for him, one solution to the ancient and insoluble strife, a mad solution born before Daniel came. Ovadiah has always responded intuitively and

sexually to Luna, and he continues taking and possessing her even after her marriage to Daniel, so that there is no knowing whether the son born to her is his or Daniel's.

If I must give a name to Luna, I would call her the spirit of the orchard, the spirit of this land. It is she, more than the orchard, over whom the true contest between the two brothers is fought; and true to Tammuz's philosophy, it is Ovadiah, the native, and not Daniel, the alien, to whom the spirit speaks.

In one way or another, Tammuz has been exploring the Jewish-Arab relationship in most of his writing, and nearly always his Jew is both guilt-ridden and envious. He is envious because he feels that the Arab is indigenous to this country, that he and his tents and villages merge with the scenery, that he is one with the spirit of the land, that he belongs; while he himself, the Jew, for all his claims upon the land, however legitimate and just, is an incongruous, almost false element here.

Naturally Daniel, modern, tortured honest, intellectual that he is, feels guilty about owning the orchard, too. He has, it is true, not actually cheated Ovadiah out of his birthright, but it is with his father's wealth that he has bought the orchard, and couldn't Ovadiah have claimed his share of it? There is little that Daniel actually does about it, except being extremely generous to Ovadiah, letting him enjoy both the fruit of his labours and the favours of Luna. (Note well how this allegorical detail works out on the realistic, historical level.) Not, of course, that it helps Ovadiah bear Daniel a deep, murderous hatred and would kill him if he could. Naturally he tries, but Daniel's troubles really start only after Ovadiah is defeated — in 1948, since when Daniel becomes a haunted man.

## Success hater

Like all of Tammuz's heroes, Daniel cannot bear success. Tammuz heroes feel about success like thieves about stolen treasure, aware that it isn't theirs by right, and fearful of being caught and punished. Victory ill becomes a Tammuz hero, and as soon as the War of Independence is won, the land his, his rival for Luna dead, Daniel begins to pine away. The ghost of his dead brother pursues him, and the orchard weighs heavy on his hands, so much so that he would destroy it: "If we should burn it, only the bare tree-trunks would remain from one end to the other. This is not so for Ovadiah. Ovadiah has been sleeping with her since long before Daniel came. Ovadiah has always responded intuitively and

There are two other major characters in this novella, who together with Daniel and Ovadiah complete the "four who entered the orchard" of the Talmudic legend. In that legend, the orchard stands for the highest and most secret mysteries of God and Creation, the supreme and Final Truth. Of the four who ventured in — Ben-Azal, Ben-Zoma, Elisha Ben-Avuya (called "Aher") and Rabbi Akiva — the first died, the second went mad, the third "cut at the trees," i.e., denied the true faith, and only the last came out sound and unscathed.

Without going into details, these four are paralleled in Tammuz's story even to the cutting of trees and the coming out sound. The one who comes out sound of our orchard is Luna's son, who, I presume, stands for the native Israeli. It is he, the unquestioning Sabra, completely at ease in the orchard, supremely self-confident, who kills Ovadiah, and it is he, Luna's son, who finally and incestuously takes possession of Luna. Though Tammuz places Luna's son in a somewhat ambiguous light, it seems to me that the real point of him is that unlike Daniel, he is not a "real" Jew. As Tammuz has made clear in his previous novel "T'atoo" (reviewed here on December 17, 1971), he considers the essence of Judaism to be exile. Perhaps one could take this one step further here to say that the ancient conflict between the brothers, between Jew and Arab, cannot be solved by the native Israeli both because he is not the true Jew, and because his solution is one of force — recurrent wars and victories that solve nothing — whereas a solution can only exist on another, perhaps a mystic level.

The fourth character is the narrator, an old agronomist, who has never quite recovered from an attack of madness after his own orchard was devoured by locusts. The agronomist, a kind, faithful Bilezer to Daniel, is among the early settlers of this country and thus has more of an affinity to its Arabs than Daniel.

Tammuz shows his artistic mettle by having invented him to tell the story, not least because it enables him to tell it in a somewhat quaint, old-fashioned Hebrew that suits the theme wonder fully well. It also enables Tammuz to carry over the unrealistic elements in his story; the accidental encounters, the old relationships, the mystery of never-ending Luna can all be explained as the old man's mad fancies and fables. The narrator's relationship with the other characters also places him in an interesting position from the reader's point of view: his sympathies are wholly and naturally with Daniel, his understanding with Ovadiah, and his love is unreservedly for Luna and her son.

Tammuz has skillfully avoided piling down his story to the bare allegorical bones, and has allowed himself the space and breath of a true novella in which, unlike the parable, not every single detail is strictly relevant. To illustrate, here is a passage from the opening chapter, which tells of Daniel's and Ovadiah's father going to Istanbul to try his hand at commerce:

"In time he took a woman to keep house for him, a young gentle woman of the people, plump of body and white of skin, as a Russian girl. And as he was a lusty youth, and as the woman would fiddle the palate with the pungent fare of the Turks — who season their food with hot eastern spices and eat it fried and dripping with fat and wrapped in vine-leaves and fragrant with nutmeg, saffron, caraway, honey and frankincense — the master of the house lived in the lap of luxury and there was nothing he wanted save a mistress. Ere long the woman came and lay with him as a low born woman will, who if she serves a man in his scullery will serve him in his bed as well."

## The young are warned

ECOLOGICAL by Shelly and Mary Louise Grossman. N.Y., Grosset and Dunlap. 48 pp. with 48 photographs by Shelly Grossman. \$1.50.

Reviewed by Dvora Ben-Shaul

Do you know what a food chain is? A biome? a habitat? a micro-climate? why animals hibernate and why they migrate? The ecological crisis, like every other crisis has produced its own specialists in its wake and they, sometimes, to be speaking a new language.

This book, written for children as an introductory primer in the field of ecology, gives clear and concise definitions of the common terms of ecology as well as answers such questions as why the passenger pigeon became extinct, what's happening to birds of prey in the world today, why we are being out of fish supply, and, last of all, what can be done about these and other problems.

In view of the fact that the urgent problems of pollution of land, water and air are very real and are not likely to be solved overnight, the young must be warned.

All in all, this is a lovely book and recommended for the child of 10 and up. It's just that it is saddening to realize that we've come to a point where we need children's books that warn of the imminent danger of extinction of birds and animals. It seems to me that a child has a right to the security of knowing that the creatures he learns about are going to be around for future reference. Is this an unreasonable assumption?

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# HEBREW LITERATURE FROM MAPU TO LAM DAN



**STUDIES IN MODERN HEBREW LITERATURE.** General Editor: David Patterson. London, East and West Library and Cornell University Press.

Reviewed by  
**Yehuda Friedlander**

avoided tendentiousness. In his first work he not only covered the leading Haskala writers, like Smolenskin, Mendele, and Reuben Ascher Braudes, but also mentioned lesser lights like Meinkin, Monassewitz and Sirks, whom Hebrew criticism has not treated in depth. His angle is neither pure aesthetic, historical-biographical nor linguistic. The scholars of the "Geistesgeschichte" school are his mentors. He highlights social, religious and cultural aspects of Haskala prose, larded with aesthetic appraisal. He also takes stock of the influence of Russian writers on their Hebrew counterparts in Czarist Russia, noting the Haskala author's links with Nekrasov and Plansev.

In his first work, Dr. Patterson did not assign Mapu his rightful role in 19th-century Hebrew literature. But he made amends later, in a monograph entitled: "Abraham Mapu — the Creator of the Modern Hebrew Novel" (East and West Library, 1964). This monograph launched the series of research studies under review. Their object was not only to give the reader a picture of the development of that literature, but also to confront him with the work itself, by translating selected representative excerpts. The Mapu monograph is largely constructed according to the plan Dr. Patterson's first work, but one important aspect is added. He concentrates on a central issue — this time Mapu's biblical style. It was a challenge to analyze this style in English translation. But Dr. Patterson mastered it, and this particular chapter on Mapu's style forms an important contribution to research into Haskala literature.

### Differences

Professor Elsig Silberschlag's monograph, "Saul Tschernichowsky — Poet of Revolt" (with translations by Shalom J. Kahn and others), is the second in the series under review. Structurally it resembles the Mapu work but its approach is not the same. Prof. Silberschlag does not lay emphasis on interpreting the work, or analyzing it stratum by stratum. His stress is biographical.

The influence of Yosef Klausner on Prof. Silberschlag's writing is evident. But the main importance of the study is its description of Tschernichowsky's literary genre against the backdrop of European cultural trends. For obvious reasons Prof. Silberschlag was compelled to convey a wealth of information. But the very mass of information overshadows some of the comment and interesting interpretation in the work.

A third study in the series is about the poetry of Yitzhak Lamdan (1890-1958) by the young scholar, Leon I. Yudkin, of Manchester University. It contains some departures from its predecessors. The biographical section is cursory, and Dr. Yudkin's lack of interest in biography is well expressed. The writing is compact; irrelevant details are rare; and stress is laid on the aesthetic analysis of Lamdan's poetry.

Dr. Yudkin dissects Lamdan's aesthetic approach in great detail, comparing it with those of contemporary Hebrew poets, like Uri Zvi Greenberg and Abraham Shlonsky.

Dr. Patterson, however, took a moderate, balanced line, which

ky. His crux is a meticulous analysis of the patterns of metaphor in Lamdan's poetry, which digs down to origins, strips away the strata, and shows how all is interwoven into the verse.

Dr. Yudkin's study is more analytical than Silberschlag's. But whereas Prof. Patterson and Silberschlag know just where they are heading, Dr. Yudkin has trouble finding the right vehicle for his ideas. He gives away his ambitions of producing a scholarly study for readers already well acquainted with Lamdan's poetry, and hence his monograph contains a wealth of innovation. At the same time, he is well aware of the function of the series — which is to acquaint a wide reading public with modern Hebrew literature. Accordingly, he often falls between two stools, and can be detected, between the times, wrestling with the editor's outlook.

Like all young scholars, Dr. Yudkin had to face up to the lure of

the New Criticism School, and decide whether or not to emulate its technique of hefting Hebrew poetry with the same tools as 20th century English poetry. He resists temptation.

### Varied crossbreeds

He recognizes that every people has creative and critical channels of its own. When critical yardsticks are transferred in toto, the result is a barren crossbreed. Hebrew literature of the Haskala and later is basically tendencies, and hence subservient to national spiritual and social ends. Any attempt to approach it, therefore, solely with critical tools or to assess it as "poetry pure and simple" is ill-advised and doomed to failure. The approach used by the first three monographs in stressing the aesthetic and conceptual aspects, therefore, is legitimate and relevant.

There is more to Hebrew literary criticism in Britain than such



YITZHAK LAMDAN

monographs. As interest in the field of college students in Britain grew in Hebrew literature, they felt the need for greater and detailed research, and for dialogues with critics in Israel and the rest of the Jewish world.

Dr. Friedlander teaches in the Bar-Ilan University, Hebrew Literature Department.

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# AMERICAN VIEWS A BORDER KIBBUTZ

**KIBBUTZNIKS** dominated the public affairs of pre-independence Israel, Amos Elon writes in "The Israelis: Founders and Sons," because they were considered "a kind of 'natural' elite within the community of settlers, an elite of both 'value' and 'function'." Kibbutz, more than any other group, was implicitly accepted by the vast majority of the settlers as the virtual personification of highest Zionist purpose (whose) life style... was a projection — in dramatic magnification — of libertarian ideas and ideals of social justice.

### Reviewed by Sybil Kaufman

"The Seventh Day," the book of interviews of kibbutz soldiers talking about the Six Day War, has been widely acclaimed for what it accomplishes. Here, in the words of the editors, has been reproduced for the first time "the reactions of a whole generation of sabras, the native-born Israelis whose toughness has become a legend, but whose inner world is so hard to penetrate." The book has explored not just the crystallization of attitudes of a group of people dedicated to particular ideas in a particular society within society, but it has provided dialogues of universal importance.

Now another book has come to explore a particular of particulars, the border kibbutz and its people. This is one of a very few books in English to treat the subject in an impressionistic or literary manner — as distinguished from a relatively large number of socio-psychological studies.

### Something special

The author, Michael Gorkin, visited Israel three times between 1963 and 1972. He found something special in kibbutzim and kibbutzniks, and so he came again in April, 1972 for six months — but to

**BORDER KIBBUTZ** by Michael Gorkin, N.Y., Grossset and Dunlap, 247 pp. \$6.95.

### Reviewed by Sybil Kaufman

a border kibbutz. He came saying "Israel is just another country — like all the rest" and he didn't know why he felt bound up in the thing. He did think he was going to find something about himself in the life of this border kibbutz about which he was going to write.

"I do not love America by any means, but I am surely far more American than Israel. And even though I know a few words of Yiddish, and can speak Hebrew, and like gelite fish I do not see where this makes me much of a Jew. I would like to figure these things out. Perhaps then, I'll also have a better idea where I fit into America. Anyway that's why I have come back, and that's why I am writing the book."

Michael sets out to evaluate life at the kibbutz, which he visited once before to write an article — not one recently founded with all Israeli-born sabras, but the kind of border kibbutz no one hears about. This is a three-generation kibbutz nearly 50 years old. Michael believes that "kibbutzim are a special way of life but that the people are not so very different from those outside. The problems here are the same as anywhere else." When he openly expresses these opinions to some of the kibbutz (old timers) with whom he works in the chicken run, the result is a very heated discussion.

and a diplomatic transfer to another place of work. Still, he has come to explore feelings and he does so by talking with people like Bierman, who is both chicken-rin manager and his "kibbutz father." Bierman sponsors Michael through his disputes with the kibbutz and assures them: "Michael is new here. He's learning... All beginnings are difficult... Not everyone loves kibbutz life and not everyone is able to live in a kibbutz... But the question of living in Israel or not, is another matter. It is something every Jew must examine with both of his eyes open. Michael is examining it."

Michael introduces us to other characters — like Nimrod, the Russian-born gardener, a founding father of the kibbutz, almost begging the community meeting to give him an opportunity and more freedom to continue his landscaping with the same pride he has always had. Or there is Linda, the young and attractive British-born volunteer who came after the Six Day War, met and married a kibbutznik, and now struggles because the "rumour mop" gets swished through everyone's life — and sometimes too often for her. On guard duty, there is the Israeli-born Yemenite, Zaikali, night-watchman in love with the night but as proud to show today's ammunition storehouse as he is to reminisce of his Palmah days.

### Age groups

Michael shows us how the members feel — he has talked with all age groups. He is particularly interested in learning from the visiting psychiatrist how the children are affected by sleeping in the shelters. He is told that it is stated to "one of the cruelest problems we face. Everyone is expected to be a hero, to show no fear, no matter what his age... If any single individual revealed his fear, it might become contagious and then the society would be in danger of dissolution. The cruelest thing about this is that nobody is allowed the comfort of openly expressing his fears. And you can be sure that everyone is afraid at one time or another."

# Jews lived on the Vistula

**YEN DIVAISL HOT GEREDE YIDDISH** (When the Vistula spoke Yiddish) by S.L. Shneiderman. Illustrated by Haim Goldberg. Tel Aviv, Peretz, 240 pp.

### Reviewed by N. Shraga

EVERYTHING depends on luck. Gillinsky in 1901, Esterka says: "The king gave me his heart as a gift /the heart that holds a thousand mercies for the Jews."

The Yiddish poet Jacob Glatstein wrote a poem about Esterka sent from her palace, tied to the wing of a golden peacock. The letter never reached its destination, as the bird lost its way in a storm. In 1932 the Hebrew Yiddish poet Aharon Zeillin published a play called "Esterka and Casimir the Great." The same theme required in a play produced by Maurice Schwartz at the Yiddish Art Theatre in New York on the eve of World War II. The Polish poetess Marja Konowicz wrote: "I return to the valley of the Vistula, to the ruins of the palace haunted by the spirit of the king who loved Esterka."

The well-to-do Polish Jewish writers used to spend their summers in Kozmir, imbibing the mystic atmosphere described by Y.L. Peretz in his "At Night in the Old Market." It was the Jews of Kozmir, who away from her, Esterka wove a beautiful curtain (parochet) for the Holy Ark in the Kozmir synagogue. The parochet was in existence until World War II and during the summer months many Jewish and non-Jewish visitors would flock to the town to see it.

Over the years, stories, plays and poems were written about Esterka and her royal lover. In a dramatic half of the 19th century, he was supposed to have shown great pro-



Watch on the border. (Photo: Mike Goldberg)

something and discover something or is he only playing the observer-listener role? Somehow I see Michael too much in this latter role, the society would be in danger of dissolution. The cruelest thing about this is that nobody is allowed the comfort of openly expressing his fears. And you can be sure that everyone is afraid at one time or another."

Tied in with those psychological effects, we see the other fear of the parents — that their kids will become too toughened, too enameled by the situation — "not just in their outlook on Arabs... but in their general outlook, their worldview."

These are real people, and we obtain a real understanding of border kibbutz life. This was part of Michael's stated intention. But this could just as easily have been fiction — if we had not been told by Michael that he was examining Israel for himself and exploring his own way of thinking. The problems and conflicts of the kibbutz, niks are rather neatly and easily summarized in their characterizations; his are not. The kibbutzniks don't really have to be full-blown, three-dimensional characters to illustrate the point of the book. But if Michael is to be more than the narrator, shouldn't he be more real? I feel he has not us short. Has Michael really shown us his struggle, and has he resolved anything or is he still resisting? When he tells us how everyone sees him as "the writer," how everyone tends to excuse what he says because they know he is there to write, I begin to wonder, is he really working and trying to be a part of

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# The wisdom of Spanyol and Ladino writers lives on

By Jacqueline Kahanoff

**HARDLY** a week passes without the press reporting warnings by conservationists about plant varieties and animal species threatened with extinction. What is perhaps less appreciated is that whole human cultures are also threatened with extinction. But if they cannot be saved, methods are being devised to record their heritage for the use of future generations.

Among the cultures which are apparently destined to extinction within another generation or two are practically all those developed by the Jewish people in Exile, such as Judeo-Persian, Judeo-German, Judeo-Arabic and Judeo-Spanish. In every land of their dispersion, the Jewish communities developed a culture which was an original blend of their basic Hebrew-Aramaic culture with the culture of the countries in which they had found shelter.

These cultures usually included the development of a new language and a literature. Yiddish, which grew out of 10th-century Judeo-German, evolved a literature which commands international respect. Other Jewish cultures, for varying reasons — religious, geographical, political and others — did not evolve such a rich literature, but what they did achieve nevertheless merits preservation, as a unique, distinct part of the great human heritage.

The Unesco Literature Translations Programme is devoted to translating into "languages of wide diffusion," such as English and French, the literary heritage of "languages little known outside their own cultures." As part of this programme, Unesco has commissioned or given its approval to the publication of works translated from such languages as Papuan, Swiss-Romansh, Icelandic and the Indian languages Malthill and Braj. Just added to the Unesco Collection of Representative Works is a new volume edited by Professor Moshe Lazar of the Hebrew University, entitled "The Sephardic Tradition." This gives a glimpse of what survives of the various dialects known

as Judaeo-Spanish or Ladino, which at one time were spoken by almost all the Jews who were expelled from Spain.

No great literary works were written in the Judaeo-Spanish dialect, because the outstanding minds who shaped the Sephardic tradition — men like Ibn Gvirol, Abravanel, Malmonides, Yehuda Halevi — wrote in Hebrew and Arabic, which were, at the time, languages of wide diffusion for intellectual communication around the Mediterranean basin. Most of what survives of Judaeo-Spanish literature is therefore folk-literature: the songs, proverbs, legends and tales which expressed the nostalgia of a people, and its double identity, both Jewish and Spanish. It is worth noting, in this respect, that the word "Sephardic" is derived from the word *Sfarad*, the Hebrew name for Spain.

## Difference

An awareness of the difference between Spanyol and Ladino allows the reader to better appreciate the anthology, since it contains texts translated from both dialects. Ladino, which is derived from 16th-century Castilian, was spoken by the Jews who left Spain immediately after the Edict of Expulsion was signed by Ferdinand and Isabel. Some of these exiles went to Eretz Yisrael then under Mameluke rule, but most settled in the Mediterranean countries which were then part of the Turkish Empire — Turkey proper, Greece, the islands of Asia Minor, Egypt, North Africa, the Balkans.

All the texts presented in "The Sephardic Tradition" are translated from Ladino except one, perhaps the most interesting, the morality play, "Truth Triumphs in the End," which is translated from Spanyol. The author, Miguel de Barrios, was a convert to Catholicism who eventually returned to Judaism. The play deals with the form of Medieval morality plays. Falshood, Vice, Fury and Greed are arrayed against Virtue, Zeal, Intellect and Truth — the truth which here prevails is "strictly kosher." Although its theological arguments may prove

rather tiresome to modern readers, the piece is interesting, even moving, because it reflects the pressures and torments to which the Jewish converts who remained in Spain were subjected. Many, while outwardly conforming, secretly observed the Jewish faith, and Spanyol is essentially the language of these converts. With the Inquisition on the alert to ferret them out, these Marranos could hardly run the risk of speaking Hebrew or having Hebrew books in their homes. They therefore translated into Spanish the main Hebrew prayers and essential parts of Scripture. Many of these converts eventually left Spain and settled in various parts of Provence, Italy, Holland and the Americas, where, like Miguel de Barrios, they returned to Judaism.

## Variations

There are fascinating variations between Ladino, which began to be transcribed (in Hebrew characters) in the 17th century, and Spanyol, which was written in Latin characters. Besides the linguistic differences which are of interest to philologists — and which a translation cannot render — these two dialects reflect two different mentalities and cultures. While the western Sephardim never ceased to be part of the Western world, the oriental Sephardim were cut off from Western civilization just as it underwent a crucial period of expansion and growth. The impoverished culture of Exile was gradually eroded and when vying new streams finally reached these communities, their linguistic medium was no longer Ladino, but French. This was due largely to the endeavours of the Alliance Universelle Israelite, which, starting in 1870, organized a network of schools in the main Jewish centres of the Middle East and North Africa.

One of the liveliest parts of the book is the chapter devoted to proverbs. There, the English translation is accompanied by the Ladino original, translated into Latin characters, so that one can appreciate their flavour. Thus, for instance, "Si nevlim no soimos, de nevlim venimos." (We may not be prophets but we are descended from them), succinctly expresses the state of mind of a stricken people who find solace in their great spiritual tradition.

## The roasted snow

THERE was once a tailor who had three daughters. They lived in the street through which the son of the king always passed; and the girls, when they finished their sewing, used to go onto the balcony to watch him pass.

One day, as the king's son was passing, the eldest daughter said: "I would like to marry the king's son in order to eat the same bread the king eats."

Then the second daughter said: "I would like to marry the king's son in order to drink the same wine the king drinks."

And the youngest one said: "I would like to marry the king's son just to be his wife."

The king's son had of course heard every word said by each of the three.

The following morning the king sent for the tailor. And he said: "My daughters, what was it you said that has made the king summon me?"

"Don't be alarmed, Father, we said nothing." Well, when the tailor arrived, the king's son said to him: "I want you to bring me your three daughters when they are pregnant and about to give birth."

The father returned home sadly, and when his daughters asked him what was wrong, he told them what the king's son had commanded. Then the youngest one said: "Don't worry, Father, for within nine months we shall all be pregnant."

When the nine months had passed, the king sent for them.

The youngest daughter rose and put cushions under the clothing of her two sisters and herself before the three proceeded to the palace. When they were allowed to enter, the king greeted them most cordially. And he said to the eldest daughter: "You, what do you desire before you give birth to your child?"

"I wish to eat the same bread the king eats." He asked the second: "What do you desire before you give birth to your child?"

"I wish to drink the same wine the king drinks," came the reply.

And to the youngest he said: "What do you desire before you give birth to your child?"

"I would like to eat some roasted snow," she said. The cook came from the kitchen and tried to roast the snow, but it melted and put out the fire. And the king said: "Snow cannot possibly be roasted, ask for something else."

And then she replied: "Lord King, no more is it possible for the tailor's three honourable daughters to be pregnant."

Then the king's son embraced and married the youngest daughter.

From "The Sephardic Tradition: Ladino and Spanish-Jewish Literature" Selected and edited by Moshe Lazar. Texts translated by David Herman. N.Y., W.W. Norton, and Toronto, George V. McLeod. Published in cooperation with the B'nai B'rith Adult Jewish Education Commission as a B'nai B'rith Jewish Heritage Classic and accepted in the Israel Series of the Unesco Collection of Representative Works. "The Roasted Snow" is a legend from the vast body of folklore of the Sephardic communities of Spanish descent.

## Max Dimont redefines position of Jews in history

By a Special Correspondent

MAX I. DIMONT, the noted American historian and author, treated a Jerusalem audience this week to a spirited lecture on the topic "From Isaiah to Hitler."

As part of a visit as guest of the Hebrew University, the author of the best-selling "Jews, God and History" gave his lecture under the joint sponsorship of the University and B'nai B'rith Hillel House. He traced the history of Judaism and redefined the position of Jews during the various periods of European history from the Crusader era to the Holocaust, describing why Jewishness has become an obstacle to totalitarian regimes.

During the lecture, the Polish-born author, who lives in St. Louis, Mo., paid tribute to Hebrew literature historians for their research rather than focusing on the suffering of Jews through the ages.

He termed Israel's achievement "amazing and unparalleled in history" and said that in the quest for Zion to the extent that Jerusalem may become the humanitarian ideal of the world.

## EREV SHABBAT

By Karen Gershon

Jerusalem becomes one common household we all keep pace with the setting of the sun — holy is what increases through being shared those overlapping, create reality.

Emptying the week we open time the space we offer determines the pitch it blows — nightfall absorbs from us the everyday joy is the surprise life we generate.

From "Lapsels and Encounters: Poems 1966-1971" by Karen Gershon, published shortly by Victor Gollancz, London.

## Planting fruit trees

AS I have suggested once before the Bible seems to make a clear distinction between the indigenous trees which the children of Israel would find when they entered the land — "vineyards and olive trees which thou hast not planted" — and the new species of fruit trees which they themselves would plant, as we read in this week's portion "And it shall come to be, when ye come into the land, and ye will plant all manner of fruit trees" (Lev. 19:23). It certainly suggests the exploitation of the agricultural potentialities of Eretz Israel to produce new types of fruit.

Whether this interpretation is justified according to the plain meaning or not, it is certain that not only do the rabbis so interpret it, but that



combining the phrase "all manner of fruit trees" with the promise that in the Land of Israel "ye shall lack nothing thereon" (Deut. 8:12), they emphasize that there is nothing which the Land of Israel cannot grow.

In the Talmud (Sukkah 35a), R. Meir deduces that fact from the verse and, as an example of the exotic plants which will be grown in Israel he quotes the pepper tree, pepper being then, as it was for centuries to come, the most expensive of condiments. It is repeated in an incident told in the Midrash (Ecclesiastes Rabba 2.8) "The Emperor Hadrian — may his bones rot! — asked R. Joshua b. Hanania, 'Your Bible says ye shall lack nothing in the Land of Israel. Can you then bring me three things for which I ask?' And he asked for pepper, pheasants and a costly silk." R. Joshua brought him pepper from a place as yet unidentified called Nitshanah — which Neuhauer suggests may be a corruption of Nazareth, i.e. Nazareth; pheasants from Sidon (which can hardly be called Eretz Israel, but the alternative source, Achbara, in Northern Galilee is also mentioned, and silk from Gush Halav (Gischala).

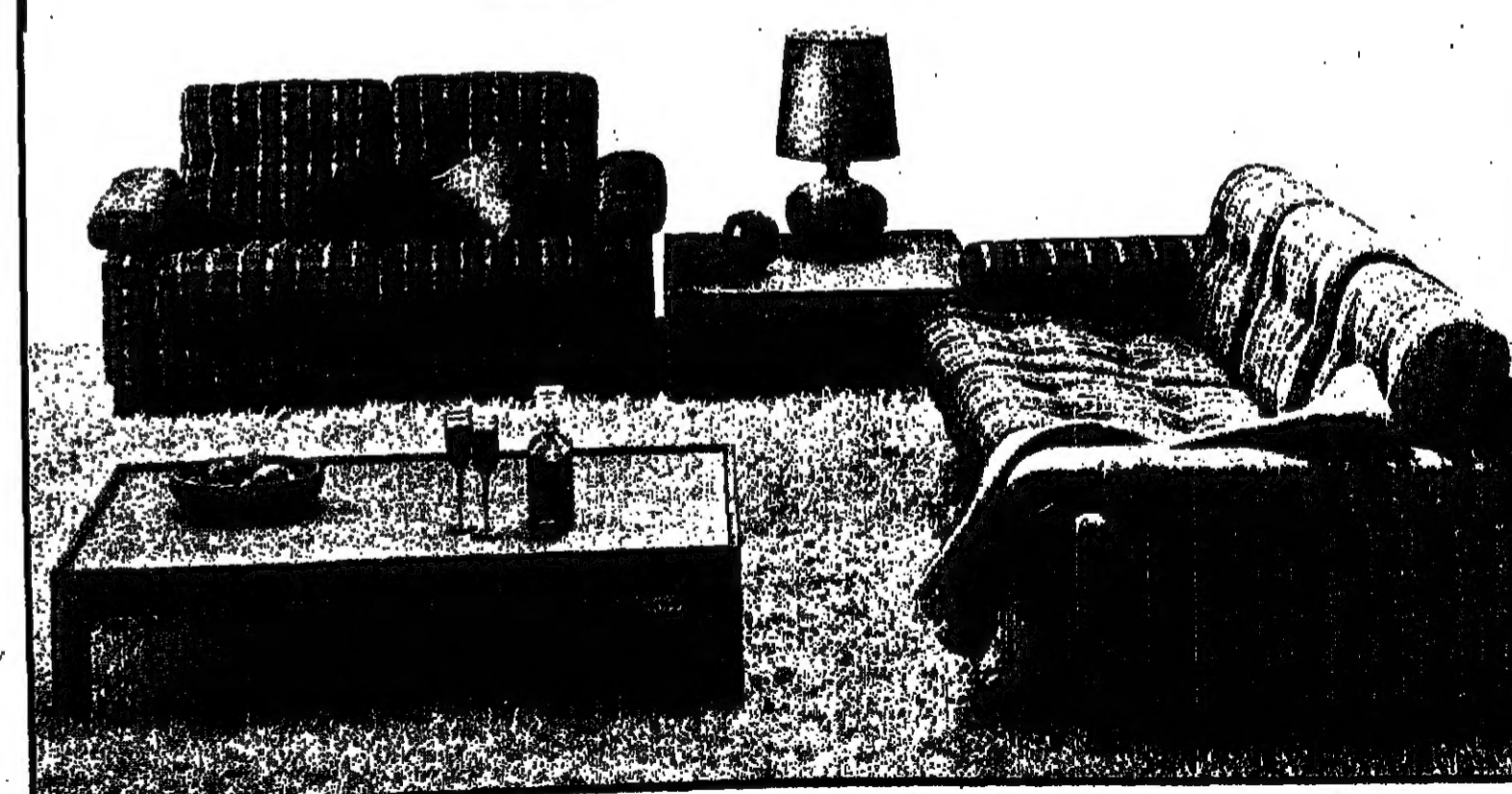
The same passage however (cf. also the Midrash to our portion Lev. 19, 23.4) extends the thought to include even trees which are not fruit-bearing, and R. Levi adds that Israel could also produce the reed or trees from which arrows were made.

In short, there is nothing which the skilled agriculturalist cannot coax out of the fertile soil of Israel, with its remarkable range of climatic conditions. And who shall deny that cogent evidence can be adduced of the truth of that seemingly Utopian statement? Hardly a year passed without the announcement of still another advance in this sphere. Who would have believed that, in addition to the traditional fruits of Israel and citrus fruit, it would succeed in producing, and on a commercial scale, such products as avocados and granadillas, guavas and strawberries, peaches and mangoes? Truly "thou shalt lack nothing in it" for thou shalt plant all manner of fruit trees!

L. RABINOWITZ  
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Women in position during War of Independence. A short time later, Ben-Gurion ordered them off front lines.



Many complicated jobs are open to Chen women today. These girls work in communications for the Air Force.

FOREIGN news and cameramen have always had an understandable weakness for the Chen — Chell Nashim, Israel's girl soldiers. While their versions in particular, have not always been accurate, they have been by and large, tolerable. This is more, however, than can be said of the image of the Israeli girl soldier now cropping up in a spate of novels being churned out by apparently young writers.

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It isn't that the Chen could not survive this distortion; it's just that the over-sexed grenade-throwing Israeli girl soldier doesn't exist — and never did exist. Not even during the heyday of the Haganah and Palmah.

True, the girls then were part and parcel of regular combat units. They could use rifles, hand grenades and whatever other weapons there were to go around. But even in those early days they served primarily as wireless operators and medics, taking up their rifles only when things became desperate, and giving a very good account of themselves too. They were respected, and their mere presence often made the intolerable just bearable.

It was not until some of the girls were captured — and literally pounced upon, defiled, mutilated and torn to pieces by Arab rabble, including soldiers of the regular Arab armies — that Premier and Defence Minister Ben-Gurion in 1949 ordered all girls out of the front lines. They have not returned since.

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ACCORDING to the commanding officer of the corps, Aluf-Mishne (Colonel) Dvora Tomer, actual participation of girls in battle units and front-line formations is psychologically as well as physiologically unsuitable for the average girl.

We met A/M Tomer at her headquarters. There was as I expected, a well-filled vase (marguerites) gracing a corner of her desk and a silver-framed picture of her two children.

Petite, graceful, with a pair of large alert eyes which seem to miss nothing, the immaculately uniformed colonel is very much a woman.

"I was never particularly set on becoming a soldier," she says. "And I certainly had no childhood dreams of becoming an officer. I was drafted — and the rest kind of came on its own accord. Having graduated in economics from Tel Aviv University, I suppose I would have been able to earn a living as a civilian. But what I am doing now is, of course, much more than just a job. It has absorbed me and I have become dedicated to it."

**Lots of changes**

Of course things have changed a lot over years, says A/M Tomer. Take, for instance, the periods of service. Girls now serve only 20 months, as compared to the men's 36 months. — And girls can also ask to be released from service on religious grounds.



Chen soldiers in teaching in development working with the branch, above; parachutes, right.

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The women serve shorter periods than men on their service assignments. Training is cut down to a minimum.

Service is concerned, even married girls for this up to the birth of their children. The army is not likely to benefit by sending four years of reserve service from the three decades served by most men.

The jobs given to the girl soldiers are not about anything a woman is capable of — short of fighting. This means, though a good deal of educational and clerical work. They also do electronics, printing and driving.

As for the girl soldiers, they are restricted to smaller trucks and passenger cars. "We don't have heavy trucks because they often operate in dangerous areas, at night and in bad weather. Besides drivers are also supposed to be able to load and unload their trucks. The girl could scarcely expect a young man's kind of job." Girls have also been sent to tanks and all other battle vehicles.

In the last 18 months, new jobs have been given to girls in communications networks, including radio and television.

Girls find their army training useful and this, of course, is particularly true of those who are being trained in more complex jobs requiring longer training are required to serve an additional service period. Thus, a girl who requires a minimum overall service of 24 months.

**All backgrounds**

Girls are enthusiastic about the "melting pot" of army service. We receive girls from all walks of life and backgrounds. Some are pampered, others for whom the army is to be their first real home. They are representative of the people. Of course, there are exceptions or anything like that, because it is granted that a girl who hasn't completed her school is suffering from some kind of handicap and is therefore unsuitable for us. I would say that the average girl has had ten years of schooling or more.



"My opinion of Israeli girls? I may be biased, but I do believe that our girls are much less spoiled and pampered than girls abroad. They have a different set of values. At least, that's what I'm told by visitors from overseas. You must bear in mind that our girls are not volunteers; they are conscripts. And there is no other country in the world where women are actually being conscripted into the army the way it is done here. The fact that despite conscription we succeed in getting those girls to contribute of their own free will, to serve willingly and out of positive motivations, a sense of identification, all speak for themselves. I think there are very few countries blessed with such youth."

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**The most preferred product 1972**

**A local success for an international winner**

When it comes to toiletries for men, more and more Israelis are joining the International Set by changing to the fragrant new world of "Tabac Original". In fact "Tabac Original" was recently awarded "The Most Preferred Product" prize for 1972. Small wonder with products like "Tabac Original" after shave, shaving foam, eau de cologne, luxury soap, deodorants, hair lotion. Just a few reasons for moving up to an exciting new world of masculine fragrance... The world of "Tabac Original"

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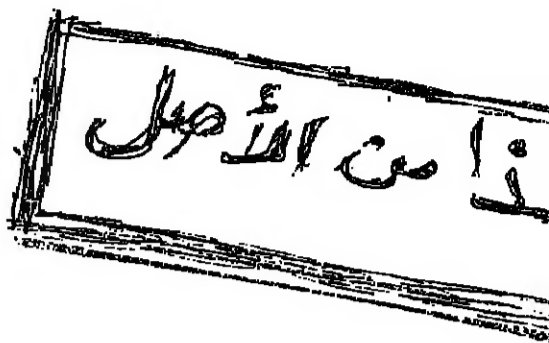
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Summer maxi in shocking pink and white polka dot fabric with Flamenco-style frilled sleeves and skirt has a back-tying sash belt. Price: IL189.



Sleeveless version of the blazer is well-tailored to hit summer days ahead; this one, in red and white checked sweater, tops a white pleated mini skirt. The outfit sells for IL118.

# HAMASHIBIR SHOWS ITS STUFF

By Catherine Rosenheimer  
Jerusalem Post Fashion Reporter



Romantic look mini dress in granny-print cotton with small roses and daisy heads on a black background has layered bell sleeves, broderie Anglaise trim at neck and on sleeves. Cost: IL189.

LAUNCHING their 26th anniversary celebrations earlier this week, Hamashbir Litzarchan staged a jazz-and-fashion show at the Nachim Theatre — one of a series of ten performances to be held in the various towns where the shop has branches; in each case proceeds of the show are being donated to good causes.

With 40s' looks so much in fashion it was perhaps a pity that the show didn't include a few "back numbers" — one or two of the fashion models on sale when the first Hamashbir shop opened in Jerusalem in 1947... instead it concentrated strictly on a selection of current spring and summer models. The selection was a varied one, a good many of the clothes bright and snappy — and with the mini back in full force.

**Older woman**

The cast of the show was divided into three groups: the professional models — one of them a "slightly older" woman, just to show that this age-group is also well catered for; a group of four dancers from Batsheva and Jazz Plus who performed an excellent selection of dance routines, dressed, of course, in the store's latest fashions; and finally, six teen-age ballet students to show the youngest-looking fashions — a nice idea though somewhat laboured and giving the show

an end-of-term Parents' Day performance quality. It was perhaps unfair to have them performing side by side with sleek professional dancers and their contribution to the show might have been better if shorter and speeded up in pace.

Production matters aside, the main purpose of the show was a fashion. Latest in jeans were blue denim trimmed with colourful embroidery which came dancing onto the stage teamed with matching embroidered T-shirts. There were plenty of nice, cool-looking vest-tops, the cut at the back slightly varied this summer to give a T-strap effect; they come in plain colours with contrast-colour stitched seams or in stripes and, worn thigh-length over brief pleated mini skirts give a 20s' look, Charleston effect.

**For working girl**

Recommended for the working girl, who wants to go straight from the beach to the office, were a series of dresses with matching blouses — one a back-tying apron dress worn over a flounce-edged bikini top and very "little girl" in appearance. Seen in various dance routines were attractive belted smock tops shown in red, blue or black and white checks with white yokes, teamed with trim white pants; also a bright-looking range of sailor-top short-sleeved pants suits in lots of different colours, the naval middy tops worn over long sleeved striped madras shirts. Another dance routine, accompanied appropriately by the tune of "Hernando's Hideaway" introduced the "Mafia" look: black matching pants in "his" and "hers" versions combined with shirts and

ties and in black, white and combinations.

Some of the nicest models in the show were those designed for the older woman — well-cut beige knitted blouses trimmed with silk brass buttons; nicely tailored suit and pants suits with short skirt and scarf jackets, shown in striking scarlet and available in other colors too; a simple and elegant knee-length dress with a trim white collar and beige geometric pattern; a skirt and some attractive fussy maxi styles too. Hamashbir's key sizes, incidentally, run from 44 to 52. In view of all the complaints we've been hearing lately that the clothes in the shops are "too young" these should be well received.

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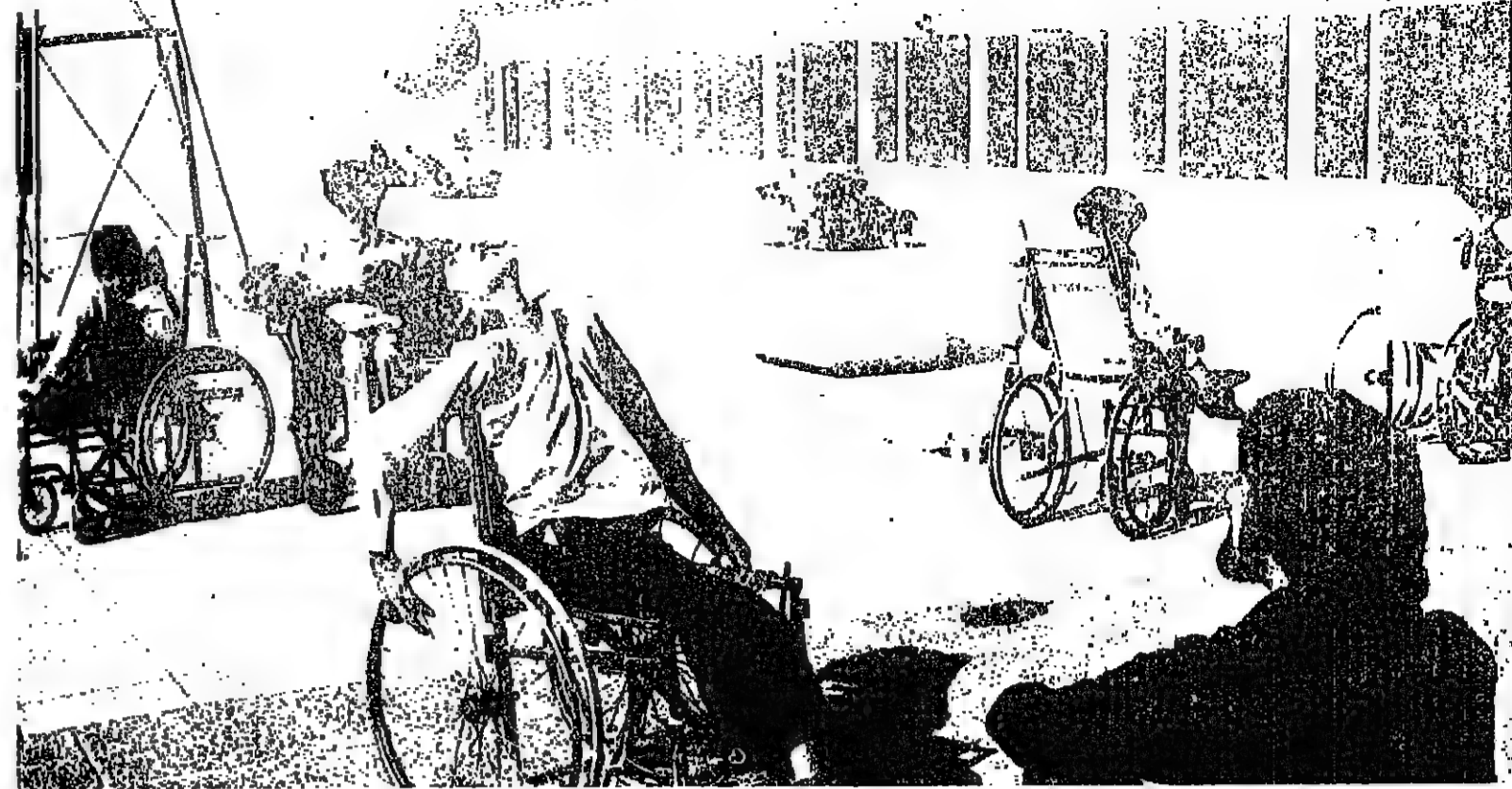
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Children learn to play ball from wheelchairs in the courtyard of Alyn's new home in Kiryat Hayovel.

LITTLE crippled children, since the Victorian era at least, have been depicted as pathetic, even anguished. Their image has been enough to warn the hearts of charity collectors for generations and to induce kind-hearted members of the public to provide the funds which have made them very often comfortable, but more often uncomfortable, dependents for all of their lives. This image, however, has not been enough to get society to accept them as fully-fledged members with the same rights and responsibilities as everybody else.

However, if present trends at the Alyn Orthopaedic Hospital and Rehabilitation Centre for Physically Handicapped Children are anything to go by, physically disabled young adults in Israel may well become more aggressive and independent in the future, and hence better able to fend for themselves. Alyn is the only institution in Israel which provides a home and schooling for physically disabled children from all over the country. It started in the days of the British Mandate when Dr. Henry Keller collected crippled children from the streets of Jerusalem and literally carried them upstairs in his arms to a little day centre above Ben Yehuda Street. In 1959 the children, who then numbered about 50, were transferred to the San Simon monastery in Katamon, where they lived until April 1971. The building, though externally mellow and rather charming, was internally cramped, narrow and miserable. It was full of stone corridors and steep staircases, which apart from being frightening and depressing, made it impossible for the disabled child to have anything like the physical experiences of a normal child.

**Designed for disabled**

Last year the children were all moved into handsome new premises in Kiryat Hayovel, in a building which was designed for disabled children. There are no stairs for them to painfully manoeuvre or get somebody else to push them up or down, but ramps and lifts and there are wide corridors for wheelchair

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# MAKING THE CRIPPLED FUNCTION

By SUSAN BELLOS Jerusalem Post Reporter

bedridden children can look across vistas of pine trees and hills. There are dormitories with adjustable beds and rooms for night nurses, and showers, baths and basins where some of the children can learn to wash themselves and some of their own clothes.

All these facilities are not only cheering and attractive but they should provide the framework for some real rehabilitation. Mr. Kagan, who came here two years ago from the U.S. where he trained as an educator of physically disabled children, sees the function of Alyn as: "a rehabilitation centre which will provide every child with the experiences which will enable him to cope with the outside world." Coping obviously applies in varying degrees. Some children can be educated to full independence and some will always be dependent. The very worst cases at Alyn are, for example, cases of muscular dystrophy where a child can sometimes only move his hands and must have daily physical care. For these children, who usually die young, some institutional care, unless they have an especially devoted

relative, will always be necessary. However, fortunately these are a small minority of the children. Many of them, including wheelchair cases are perfectly capable of learning to drive, cook, clean and hold down full-time jobs and raise families in homes of their own. Others who are physically less mobile, may need a sheltered home and workshop all their lives but can also learn to make some life of their own even if it is in an institution.

Mr. Kagan and others at Alyn have started on a programme of stimulating the children with all sorts of activities — Alyn now has a chess club, a photography club, a stamp club, a cookery club and a beauty club, apart from sports, discussion groups and a student council. These activities, apart from guarding against the children becoming depressed, are also important parts of a learning process. The children must learn to cook for themselves and the girls at least have to compensate against the first shock of their appearance to the outside world by looking as pretty and well-groomed as possible.

**More responsibility**

However, more democracy, Mr. Kagan points out, means more responsibility too. "It's not a very easy thing to say," he said, "but disabled children can often be very selfish." A child can cling things on the floor from his wheelchair and tell a furious nurse, "Pick them up — you're paid to." Mr. Kagan has achieved the considerable victory recently of getting the teenagers at Alyn to clean up the tables after their meals, but this was not without

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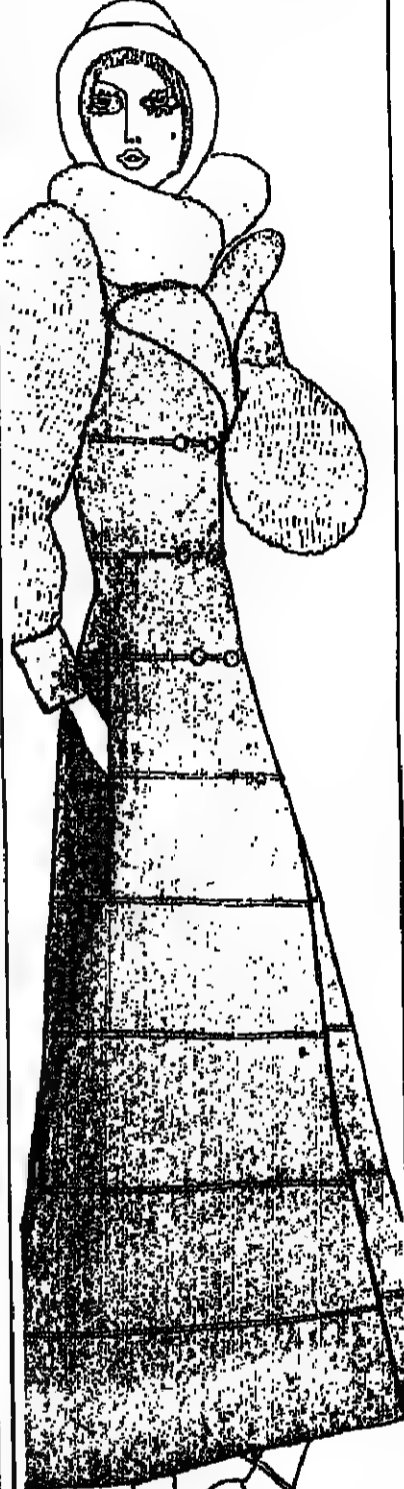
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Alyn children do their exercises on bars and a hand-operated tricycle.

## ALYN

(Continued from page 19)

out threatening them that the kitchen staff would not do it either. The children at Alyn may be unhappy, as all children in institutions tend to be, but because of their situation, to which the obvious response is over-protection, going out and facing the world is even more frightening than it need be. Most of the children at Alyn have emotional problems and use the psychological counselling services which are available several times a week.

Their fears about living in the outside world are far from irrational. First of all, although academically gifted children are taken to secondary schools all over Jerusalem every day and hope and plan to take up university careers (many of them want to be psychologists), the rest of them are not trained very well. Disabled people are as bright or as stupid as anybody else and some are gifted with their hands and some have few visible gifts. As yet, there are no serious vocational training facilities on the premises and no serious examination of job possibilities for disabled youngsters. Mr. Kagan points out that there is no directory of careers for the disabled in Israel as there is in the U.S., and the Ministry of Labour has established no special training programmes for the disabled. This is in spite of the fact that there are some 6,000 disabled people in Israel.

### Home and job

Getting out of Alyn is a frustrating, painful and long-drawn-out process. There are 50 18-year-olds now (18 is the upper age limit) and 10 of them are eager and ready to leave. There are also 30 children waiting to get in and they will remain outside until the last class is placed. The reasons for this bottleneck are scarcely the institution's fault alone since the task of finding a home and a job for a disabled teenager is extremely difficult. The social workers who deal with the job might well be reduced to tears by the bureaucracy and the wall of indifference that they have to face.

Firms will often agree to take disabled youngsters and then take one look at a candidate in a wheelchair and say "Sorry, no vacancies" or "Perhaps you're not strong enough for the job." Although the candidates may be well qualified, the firms are often not prepared to make adjustments such as fixing a rail or some stairs which will enable a disabled person to work. (This resistance does not only apply to firms; school principals in Jerusalem have been known to make admission impossible for a disabled child by refus-

ing even to have a class transferred downstairs.) The social workers have to grapple with officials from the Ministries of Labour and Welfare and then find a home for children who have sometimes never lived anywhere except in an institution. Families willing to lodge a disabled teenager are hard to find and then they may not be suitable, or the house may not be suitable. Last year three girls from Alyn were placed in a family in Kiryat Haryovel in a cold, damp flat which could only be approached down a flight of narrow steps. They were taken by a family who needed money to help pay their mortgage debts and who made difficulties about the telephone, light and electricity. The girls lived in a tiny, freezing, dark bedroom with cracks down the wall, and at first were too frightened to complain. Alyn had lost contact with them after their "placement."

Once they are placed, Alyn graduates have a much harder time making a living and finding for themselves than normal adolescents. Eli Yitzhak is a 19-year-old Alyn graduate who went through a good 18 months of waiting and being shunted from one employer to another till he found a job and a flat. Eli, incidentally, is bright and attractive and has a pleasant outgoing personality. At last he found work in a bank and he is now the chairman of the newly founded Invalids' Association (Irgun Hasehinim). Last week he led a delegation that went to see Finance Minister Pinhas Sapir to protest about the economic situation of disabled people. Disabled people, Eli pointed out, have to buy cars and although they get them duty free they have to raise IL15,000 for the basic purchase, largely by themselves. Car maintenance alone costs IL400 a month and many disabled people, he said, are lucky to bring home IL600 after taxes. The Association, he said, was demanding grants for cars, tax-free petrol or possibly petrol coupons. Disabled people, he told Mr. Sapir, also had serious housing problems. Buying a flat for them was even more difficult than for the average Israeli, because they needed special equipment and fittings. They had to foot the bill for stairs, handrails, ramps, etc. by themselves.

The birth of this new organization is not only the sign of a new wind at Alyn, but also that perhaps the disabled will at last organize themselves into a serious pressure group capable of influencing Government departments. If this happens they will also get the general public to understand that there is more to rehabilitating the disabled than pitching in once a year for the March of Dimas.

## West Bank women leaders visit Moetzet Hapoalot projects

TEL AVIV. — The status of women, particularly those from the Arab community, was discussed with 28 Arab women leaders from the West Bank who last week were guests of the Moetzet Hapoalot/Pioneer Women in a one-day seminar in Tel Aviv, and exposure to Jewish women's activities.

In addressing the group in her office Mrs. Beba Idelson, general secretary of the organization, offered the Arab women visitors the close cooperation of her organization in their own social service work, and suggested that facilities be made available to them to benefit from the Israel experience in raising the standards and rights of Arab women. She ended her talk with a wish that permanent peace should come to the region to cement the ties that have been formed after long years of separation between women on the West Bank of the Jordan and those in Israel.

The visitors of the Moetzet Hapoalot Arab Women's Division hailed from 28 towns and villages in the Nabulus-Tulkarm-Jenin area of the Shomron, who are active members of some of a group of 35 "social societies" which function in the region.

The women's leaders visited Moetzet Hapoalot headquarters, several factories employing women and important Moetzet Hapoalot installations in the Tel Aviv area. These included the Beit Paula community centre in Jaffa, a day nursery for children of Arab working mothers in Jaffa, and to Beit Hanna Rubinson community centre in the deprived Hatikva Quarter of Tel Aviv.

Mrs. Idelson pointed out that Arab women living in Israel have the lowest infant mortality rate in the Arab world, with 80 per cent of the Arab women giving birth in free hospitals. Upon being discharged they are given instruction and materials for child care. If the mother is working, 75 per cent of her salary for several months is paid during maternity leave.

## Chimp learns sign language

RENO, Nevada (AP). — Washoe, the chimp who learned sign language, could be the first generation of apes capable of communicating with humans, say the psychologists who helped train the jungle-born creature.

Washoe now lives with a colony of fellow chimps at the University of Oklahoma at Norman. Allen and Beatrice Gardner taught her 150 words of American sign language (A.S.L.), the type used by the deaf, during four years of work here.

The hope is to raise enough of these A.S.L.-speaking apes for there to be a generation of sign-speaking chimpanzees," said Mrs. Gardner, who like her husband, is a comparative psychologist at the University of Nevada.

But Washoe, now seven years old, hasn't started to teach her primate friends the language she uses to ask the Gardners for a "sweet drink," a hug or a tickle.

Mrs. Gardner said the chimp is still a child by ape as well as human standards, and her elders are still going to let the young one tell them what to do. But she thought it might very well be developing. The Gardners say that while chimps may have their own sign language, Washoe may be the first to teach her brothers and sisters a common language with humans. And as she is a female, she may pass on her ability to speak sign language to her own children.



West Bank women leaders at an Arab children's day nursery in Jaffa run by the Moetzet Hapoalot.

## ALED-HELANCA SPELL AN EXCITING SPRING AT IWANIR



# ...But no monkey!

IT has taken some time for my resistance to be worn down. Against all experience I had still hoped that the domestic pet project would be shelved indefinitely. But however vague and faulty my daughter's memory may be about her homework or where she has left my umbrella, discussions we had in the distant past about rewards for virtue and compensation for treats foregone are as clear in her mind as the day they were uttered. They can be — and are — quoted at me daily as the time for their fulfillment draws inexorably nearer.

Fortunately I was firm, when the subject was brought up, about the absolute impossibility of keeping a monkey on a lawn. Not on the grounds that they would be a nuisance and cause me an enormous amount of extra work and probably embarrassment, as these reasons would not have been considered valid, but solely because our accommodation for this kind of beast is unsuitable and it would be unkind to subject it to any degree of discomfort just for the pleasure we should have from its intimate proximity.

My reluctance to open my home to white mice has prolonged the controversy. My main objection is that the unavoidable odours that accompany their residence cannot be confined to one room, but my protests are undermined by the fact that Hannah's best friend Gillian has been keeping white mice in her room for some time, apparently without alienating the neighbours. Gillian's mother, whom I would have expected to be on my side after all our years of friendship, assures me valiantly, when appealed to, that I would soon get used to it. She herself hardly notices it any more, though she avoids going into Gillian's room more often than she must.

Happily, some casual acquaintance who has, naturally, more influence with Hannah than I, persuades her that an elegant new garment would be a more worthwhile recompense for my absence abroad and Gillian's mice. I am glad to hear, posed such a problem of multiplication that they had to be released onto the wild hills of Mt. Carmel where they no doubt provided delectable desserts for the cats and larger birds that abound there.

When Gillian generously presents Hannah with some of her surplus supplies, I think that the problem is solved, but this it turns out, is naive. The redemption of my promise involves the purposeful purchase of some living creature. Presents don't count; especially such quiet ones. She

needs something that will keep her company in the tedious periods between going to bed and falling asleep, a process that often takes as long as ten minutes. Hamsters she is herself unwilling to house as she was bitten by one belonging to a friend. At the time I was rather upset but I feel now this occurrence showed the hand of providence.

Eventually we settle for a pair of budgerigars on the condition — scarcely worth the breath expended on it — that I will have nothing to do with their maintenance or wellbeing. And truly for a week or so Hannah feeds and waters them and is apparently oblivious to their full-throated chirping of a volume astonishing from such diminutive throats. The noise, which is enough to drown normal speech, would be appropriate for ravens or possibly eagles and causes the giggles of girls Hannah entertains in her room to raise their voices proportionately. It is some time before a full-scale Knesses debate on civil marriage.

Sadly, in her zeal to perform her sanitary chores adequately, she takes the cage outside for cleaning and in a flash both birds squeeze past her groping fingers and are gone. I offer what comfort I can, assuring her that they may intently with the birds and produce a hardy native strain. We scatter that grain about in case they are wise enough about picking up crumbs, but I suspect it is eaten by sparrows. The cage stands empty and reproofful. Hannah says maybe we should get some mice after all to tenant it.

CHILDREN LOVE  
*Solog*



CHILDREN ALL OVER THE WORLD LOVE  
SOLOG FASHION KNITS

# Solog



## New on the market

A NEW soapless cleansing milk, Kanit Blue, has just been launched by Bio Medilan, a subsidiary of Fisher Pharmaceuticals. Pleasant smelling and selling at IL.85 for a 100 cc. tube, the manufacturers recommend it for the cleansing of delicate skin, and protection against dryness, as a shampoo and as an ideal soap for infants and babies.

THUVA has just launched a new white cheese especially processed for baking. Smooth in consistency it has a 5 per cent fat content and is marketed in 500 gram tubs; Thuva recommends it for the fillings of burekas and blintzes, while we ourselves found it very satisfactory in cheese cake.

NEW from Gat are dry-roasted salted almonds and peanuts, vacuum packed and costing IL.3 for a 100 gram tin of almonds and IL.2.20 for a 200 gram tin of peanuts. The special dry roast process makes the nuts light to digest (though somewhat dry) and unappetizing in appearance, and, claim the manufacturers, lowers the fat content of the nuts.

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THE JERUSALEM POST MAGAZINE — FAMILY PAGE

FRIDAY, APRIL 21, 1972



## A sad — and very funny play

Theatre

Mendel Kohansky



Miriam Gavrieli, Natan Malster and Amnon Meskin in scene from Hanoeh Levin's "Hefetz."

**HEFETZ (Thing)** by Hanoeh Levin, at the Halia City Theatre, directed by Oded Kotler, set and costumes by Ruth Dar, lighting by Yehiel Orgal.

AT the premiere of "Hefetz" I laughed without stopping, while I realized that I was watching a very sad play. Hanoeh Levin, a young man who will be remembered as the author of "The Queen of the Bathroom," the 1969 season's *success de scandale*, wrote a play which is simultaneously brutal and fiercely compassionate, a searing condemnation of the smugness and cruelty of the universal upperdog, and a plea for the universal underdog. In the play the upperdog is a couple of *petit bourgeois* and their spoiled daughter, the underdog their poor relative.

One who has followed Hanoeh Levin's road ("You and I and the Coming War," "Ketchup," "Solomon Grip," "The Queen of the Bathroom") is familiar with the young playwright's antipathies. One of them is the *petit bourgeois*, another the youth of Israel. Chlamansen and Teigelach, in get-ups which immediately give away their poor taste, stupidity, vulgarity, pretensions, are so mean in what they think is their prosperity, that they refuse their relative and boarder "Hefetz" (Thing) the right to enjoy anything, even the piece of cake he is eating. "Hefetz" is the under-

dog, old, ugly, poor, uneducated, and therefore not allowed any pleasures in life. On the other hand, the two of them gladly suffer humiliations meted out by their daughter. Everybody, and above all the girl herself, adores Fogra — who is beautiful, plays tennis, has a rich and stupid fiancé, and is working on a doctorate in physics (My Daughter the Ph.D.).

Like most good plays, "Hefetz" deals with universal problems, while the characters and action are deeply rooted in the reality of its place and time. Chlamansen, Teigelach, Fogra, "Hefetz" and all the others are broad caricatures, but nevertheless very real persons. No one in the audience will fail to recognize in the stage characters people he has known all his life — and realize with a shock how ugly they are. I thought of all the self-centred, arrogant, ill-mannered daughters of families I know in Tel Aviv when watching Fogra in her abbreviated tennis togs humiliate her stupidly adoring parents. And as soon as Chlamansen opened her mean little mouth I realized with a start that there stood an aunt of mine come back to life, the aunt I hated more than all the others.

Hanoeh Levin achieves his shocks and laughs mainly by the device of exaggerating reality until it touches the absurd. He has a way of making

the most trivial phrase meaningful or else something hilariously funny.

Not since the last play by Nissim Aloni (who directs his own plays) have I seen such perfect understanding between playwright and director, playwright and cast. Oded Kotler directed "Hefetz" in a manner which, I am sure, presents on the stage exactly what the author had in mind. The characters look and sound exactly what they must have looked and sounded like in the author's imagination when he created them. Amnon Meskin as the pathetic hero, Miriam Gavrieli in her fantastic get-up (no one would believe that under all the make up and padding hides a slim, good looking young woman) as Chlamansen, Nathan Malster as her husband, Leora Rivlin as her daughter, Ilan Toren as the girl's fiancé, Mordecai Ben Zeev as "Hefetz's" hypochondriac friend, Helen Konelovitz as the weary waitress, Gedalia Besser as the two-agora Mephisto, all demonstrate what competent actors can do when they like the play they are in.

While the set (at least the version of it I saw in the Tel Aviv performance at Teavta) is purely functional, Ruth Dar's costumes are works of art and greatly contribute to the success of the production.

JAZZ movement may not be a natural idiom for Israeli youth, but the Bat-Dor dancers brought more life to their April 12 performance of a new jazz work than I have ever seen in them before. Toni Beck's "Accent — Now," music by Misha Segal, is like a D'zengoff promenade — boys and girls in racy, lithe, carefree motions. The flow of easy-going sensuality breaks in the middle, with a girl's lonesome statement, then again resumes its driving pace.

If there is little depth or complexity, there doesn't pretend to be. And a lot is gained in the effect on the dancers. For the first time, the boys of this company — specifically, Yigal Perry, Arie Fleisher, Adrian Sichel and David Rapoport — became people instead of robots, projecting pleasure and personality in their synopacted measures. Irene Brecher infused the role of the isolated girl with a warm, natural charm; and Melora Bani and Siki Kol brightened the stage with friendly faces and animated bodies. "Accent — Now" adds a welcome leaven to the Bat-Dor repertoire.

A second premiere on the same programme, "The Song of Deborah," cannot be called light; yet here again the percussive energy in the unison group chorus enlivened the



Bat-Dor dancers in Toni Beck's 'Accent — Now!'

composition. Dami Reiter-Soffer treated his theme of Israel's ancient heroine, strictly after the manner of Martha Graham. I found his "Deborah" more satisfying than his recent piece about King David, both because the movement vocabulary remained more unified and the alteration of group and soloists allowed more formal balance.

To be really effective, a biblical dance drama, requires emotional catharsis in performance. Unfortunately the lead roles, (Jeannette Ordman as Deborah and Yigal Berdichevsky as Barak) suffered from woodenness, both dancers keeping a rigid hold on those parts

of the body that convey emotion. She maintained a stiffly arched diaphragm and back, executing her difficult technical sequences purely through his movements. These physical limitations severely limited expressiveness; or perhaps they were not the cause but merely the reflection of an absence of inner fire.

## Stimulating

IF the purpose of a dance workshop is to encourage new talent, then the Batsheva Dance Company came through admirably in this short pro-

gramme. Dances by Linda Rabin and Linda Hodes not only showed choreographic merit, but also brought out the considerable abilities of some lesser-known members of the troupe.

Linda Rabin's "Three Out of Me" is a beautiful composition. In the contemporary eclectic manner, it combines three different modes of movement and two opposing kinds of music; but it works — because of the choreographer's sure creativity and because of remarkable dancing.

Gyony Ligeti's music aptly frames the primitive opening and closing sections. Primitive

refers here not to Afro-Cuban but, in the first part, to a direct, earthy exploration of movement and space — the way stone is used by Henry Moore. Nurit Stern was an absolutely brilliant embodiment of a figure from another world — almost another world: solid in her stance; connected to the ground; proceeding fast, slowly, up or down; never circuitous or vague; expressing with her total self the presence of life. Around her, the group moved sporadically, creating a landscape of rock.

Handel's lyricism sets the tone for the middle section. Pamela Sharni and Yair Vardi calmly carve a harmonious relationship of light lines and fluid phrases. Despite a more mellow, tender quality, this section maintains the simplicity and openness of the beginning, both in the designs and in the superb dancing of the couple.

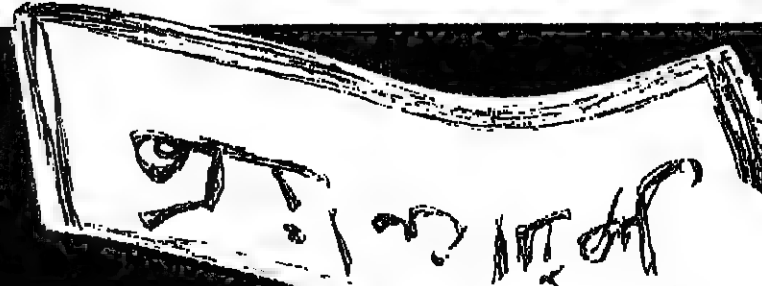
Linda Hodes' "Look at Yourself" suffered an unfortunate handicap with the last-minute injury of Zvi Appet, who had a major role. The group pulled together to give an acceptable performance, but much was undoubtedly lost.

It is to be hoped that this was the first of many workshops. Events like this can only stimulate productivity in dance.

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# WHAT'S ON

**Plant a Tree in Israel**  
With your Own Hands!  
Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Keren Kayemet LeYisrael (Jewish National Fund), in Jerusalem: Rehov King George, corner Rehov Keren Kayemet, Tel. 2626; in Tel Aviv: 98 Rehov Haveron, opp. Dan, Tel. 24149.

**ALL WEEK IN JERUSALEM**  
- Israel Museum, 10 a.m.-6 p.m.; Sun., Mon., Wed., Thurs., 10 a.m.-10 p.m.; Tues., Shabbat, 10 a.m.-10 p.m.; Fri., Sat., 10 a.m.-5 p.m.  
- Conducted Tours:  
- Hadassah Tours  
1) Hadassah Projects in Jerusalem, 8:30 a.m. Straus Health Centre, 24 Rehov Straus, IL.40 or 32 towards transportation and refreshments.  
2) Medical Centre Only, includes visit to Chagall windows, exclusive Audio-Visual Presentation of the "Hadassah Story" at 8:30 a.m., 11 a.m., 12:15 p.m. and 3 p.m. Kennedy Tourist and Information Centre, Medical Centre, No charge. Bus 19 and 21. For further information Tel. 2533, Jerusalem.  
3) New Israel Films - Latest Israel films screened weekdays at 12 noon at Keren Haveron Hall, Jewish Agency Building, Jerusalem. Admission free.  
4) Jerusalem Biblical Zoo, Schmoller Wood, Homena, Tel. 2528, 7:30 a.m.-6:30 p.m. Special Synagogue Tour, Bigged Tours Office, Centre Bus Station, 2, 5, 7, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**Exhibitions - HAIFA**  
**ARTISTS' HOUSE, 24 U.N.O. Ave.** General annual exhibition: painters and sculptures from Haifa and the North. Open daily 10 a.m.-1 p.m., 4-7 p.m. except Friday, Saturday 10-2.  
**Goldman Art Gallery, 23 Sierot Hanassi, Exhibition of original pictures.**  
**SALVADOR DALI, Opening on Saturday 22.7.72, 8 p.m. Open daily: 10-11, 4-7, 8-11, Sat. 11-1, 8-5.50.**  
**Dany Sharon Institute of Urbanology, Haifa, Haifa Exhibition on ZURICH, its history and development.**  
**Hadassah Club, Youth Aliya office, 249 Rehov Hameginim, Tel. 4261, 6476.**  
**BEHOVOT**  
**Wolman Institute of Science, conducted tours, Sun. to Thurs. 11 a.m. and 2:30 p.m.; Fri. 10:30 a.m. only; starting from the lobby of the Charles Clore International House.**  
**SAFEDAY**  
**JERUSALEM**  
**Great Music by Philip Heger every Saturday at 11:30 a.m. Y.H.C.A. Auditorium Public Welcome.**  
**Melave Malka, 8:30 p.m. at Hecal Shalom, 28 Rehov King George.**  
**An Evening of Israel Folklore, songs and dance along - at 8 p.m. at 33 Sderot Sinai, Ramle, Tel. 28922.**

**Business Lunches: private rooms. Open all week, including Saturday for lunch and supper. Parking.**

**the israel museum, jerusalem**  
**THIS WEEK AT THE MUSEUM**

**Tuesday, April 25, 1972**  
5:30 and 8:30 p.m.

**ART FILM CLUB**  
"L'aveu" ("The Confession") - France/Italy, 1970  
Based on the book by Lisa and Arthur London.  
Directed by Costa-Gavras. Photography: Raoul Coutard. With Yves Montand, Simone Signoret, English and Hebrew subtitles. Please buy tickets in advance; Tuesdays: sale to members only.

**Wednesday, April 26, 1972**  
8:30 p.m.

**ART IN FILMS**  
"Modern Sculpture"  
Introduction (Heb.) by Dr. Ziva Meluski Dept. of Art History, Hebrew University

**Thursday, April 27, 1972**  
4 p.m.

**YOUTH WING CLUB**  
"Pao" - a boy's suffering from discrimination, his flight from and return to civilisation.  
Tickets: members IL.- Recommended for children aged 8-12

**EXHIBITIONS**  
Jan Dibbets (Holland) (The Pavilion, Billy Rose Garden - except for Sat.)  
Marcel Duchamp - ready-mades, drawing, graphics (Sportus Hall)  
The Rehabilitation of the Noshar Quarry (Library Hall)  
The Floersheimer Collection (Goldman-Schwartz Hall)  
Jean Arp in Jerusalem (Goldman-Schwartz Hall)  
New Acquisitions in Graphics (Cohen Hall)  
Hedi Tarjan's animals are looking for a story (Youth Wing)  
Puppets, Toys and Children's Work (Youth Wing)

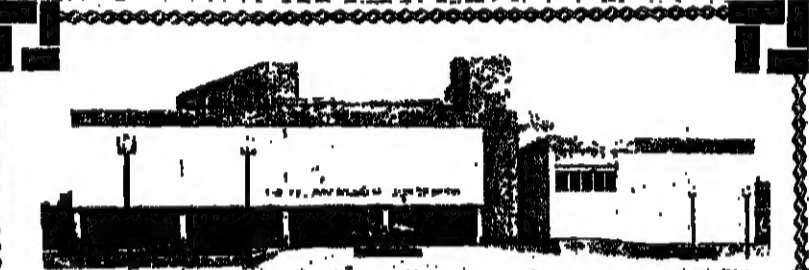
**SPECIAL EXHIBIT**  
Roman parade-helmet found locally  
Gift of Prof. and Mrs. Saul S. Weinberg  
At Bookshelf: joint Arab-Jewish class for youths (aged 10-12), on Monday 4 p.m. Registration at Youth Wing (Tel. 36231)

**Inbal Dance**  
**NEW PROGRAMME**

Tel Aviv, Beit Arlosorov (Ohel) - Mon., April 24, 8:30  
Jerusalem, Khan, Carnot Performance - Wed., April 26, 8:30  
Beit Berl, Concert Series - Thurs., April 27, 8:30  
Ashkelon, Rabej, Jerusalem, Khan, Camerl Performance - Wed., May 3, 8:30

**TICKETS AT AGENCIES**

**THE ISRAEL PHILHARMONIC ORCHESTRA**  
**FESTIVE INDEPENDENCE DAY CONCERT 1972**  
TEL AVIV, Fredric R. Mann Auditorium  
Saturday, April 22, 8:30 p.m.  
GABRIEL CHMURA, Conductor  
Soloists  
CARMEN OR, Piano  
CARMEN DORON, Cello  
PROGRAMME: WERBE, Overture "Freischuetz,"  
CHOPIN, Concerto No. 1 in F minor for Piano and Orchestra, op. 1.  
SAINT-SAENS, Concerto No. 1 for Cello and Orchestra, op. 33.  
STRAVINSKY, Firebird Suite.



## This week at the Tel Aviv Museum

**NEW EXHIBITIONS**  
Picasso: 200 works (Hall No. 3)

**OTHER EXHIBITIONS**  
50 Painters from Paris - (Zacks Hall)  
Ernest Nolvestny - Etchings (Graphic Hall)  
Israeli Painting and Sculpture - (Meyerhoff Hall)  
Kinetic Art - (Haft Hall)

**THE MUSEUM COLLECTIONS (Jaglom Hall)**  
GUIDED TOURS: English: daily at 11:30 a.m.  
Hebrew: Sun., April 16 at 5:30 p.m. ("50 Painters from Paris")  
LIBRARY: The Helena Rubinstein Art Library is open Sun.-Thurs. 10 a.m.-1 p.m., 4-7 p.m. Fri. 10 a.m.-1 p.m.

**THE HELENA RUBINSTEIN PAVILION**  
8 Rehov Tarsat, Tel. 257496  
EXHIBITION: Cecile Muhlstein - Painting and Collage.  
EVENTS (Maly Kaufman Hall, New Building, at 8:30 p.m.)

**Sat., April 22**  
CONCERT  
Pnina Selzman - Piano; Yona Ettlinger - clarinet; Uzi Wissel - cello; Ph. E. Bach; 4 Sonatas, Beethoven (op. 11), Brahms (op. 144). Only concert in Tel Aviv before leaving for the U.S.A. Concert Tour.

**Mon., April 24**  
FILMS  
An anthology of Italian Silent Films (part one). The Documentary Film, The Historic Film, Theatre and the Film (in coop. with Instituto Italiano di Cultura).

**Tues., April 25**  
CONCERT  
Alexander Volkov - piano, (Beethoven (op. 110), Chopin, Debussy, Prokofoff (Shidlovsky).

**Wed., April 26**  
LECTURE  
In a series organized with the Association for the Israel Philharmonic Orchestra and the Culture, Youth and Sports Dept. of the Municipality of Tel Aviv.  
Yehuda Cohen - Mozart Requiem

**Thurs., April 27**  
FILMS  
8 films on kinetic art: Art of Tomorrow, Agam, Vesuary, Ami Shavit.

Tickets to all events available at the New Building. For concerts also at Union, 118 Rehov Disengoff, and from Musical Supplies, 1 Rehov Brenner.  
Yielding Hours (both buildings): Sunday, Monday, Wednesday, Thursday: 10 a.m.-1 p.m., 4-7 p.m.; Tuesday: 10 a.m.-1 p.m., 4-7 p.m.; Friday: 10 a.m.-2 p.m.; Saturday: 7-11 p.m.  
ENTRANCE FEE: IL. (the ticket allows entrance to both the New Building and the Helena Rubinstein Pavilion)

**ADAM DARIUS**  
The famous mime from London  
in a gala festive programme  
**MANN AUDITORIUM, Tel Aviv**  
Thursday, May 11, 1972, at 8:45 p.m.  
Tickets at "Canaf" and at all offices.

The hit that broke all box-office records  
**THE MEGILLA**  
By ITZIK MANGER  
WITH: Pesahke Burstein \* Lillian Lux \* Mike Burstein \*  
Zisha Gold \* Ferde Mager \* Yehoshua Videlsky  
Director: Shmuel Benim \* Music: Dubi Zeltzer

*To those who haven't yet seen it*  
*To those who have only seen it once*  
*To those who can't forget it*  
**ONLY 5 MORE PERFORMANCES IN ISRAEL**

<b>TEL AVIV</b> Sun., April 23, Ohel Shem, 8:30 Thurs., April 27, Beit Arlosorov (Ohel), 8:30	<b>HAIFA</b> Municipal Theatre Wed., April 26, 8:30
<b>HOLON</b> Tonight, April 21, 8:45	<b>JERUSALEM</b> "Bithel" Sat., April 28, 2 perfs. 7 and 9

Tickets: Tel Aviv: "Aid" (Central Bus Station), Tel. 3188, and at all other ticket offices.

**The Israel National Opera**  
1 Allenby Road, Tel. 12224  
Yamstrov, April 22

**AIDA**  
at 8 p.m.

**THE CABARET**  
A FESTIVAL OF INTERNATIONAL MUSIC  
featuring  
Argentina: Horacio Segal; Jerusalem - P'nai Taito; France: Oriental Blue; Tunisia: Leticia Blumoni; India: Sephanis Daniels and Ephraim Umash; U.S.A.: Elaine Serling

Special Guest Stars  
**SUSAN and FRAN**  
April 27 - Ohel Shem, Tel Aviv  
April 30 - Nahmani, Tel Aviv  
May 2 - Beit Ha'am, Jerusalem  
Tickets available at agencies and box office. Student reduction available.

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**"A STONE IN DAVID'S TOWER"** Sound and Light Show in Jerusalem  
Text: Yehuda Haetzrahi. Directed by Pierre Arnaud and Arnon Adar. Music: Noam Sherif.  
Every evening except Friday and eve of Holidays in the Citadel (David's Tower) near Jaffa Gate.  
7:30 p.m. in Hebrew; 8:45 p.m. in English; 10 p.m. added show in English on Mon., Tues., Wed. and Sat.; evenings; 10 p.m. in French on Sun. and Thurs. evenings only.  
Tickets: Jerusalem agencies and Citadel evening box office.  
Please come dressed warmly.

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Oriental & European Specialties  
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**SEE A PLAY IN HEBREW AND ALL YOU HAVE TO UNDERSTAND IS ENGLISH**  
SIMULTANEOUS TRANSLATION OF PLAYS  
BY SPECIALLY TRAINED ACTORS  
**THE HABIMAH THEATRE**  
**Stempenu**  
only on  
Thursday, April 27 at 8:30 p.m.

Tickets at hotels and the theatre box office  
Telephone Rental desk in the foyer of the theatre on the evening of performance.

**חיי אבות**  
המחזה  
החדש

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החדש

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המחזה  
החדש

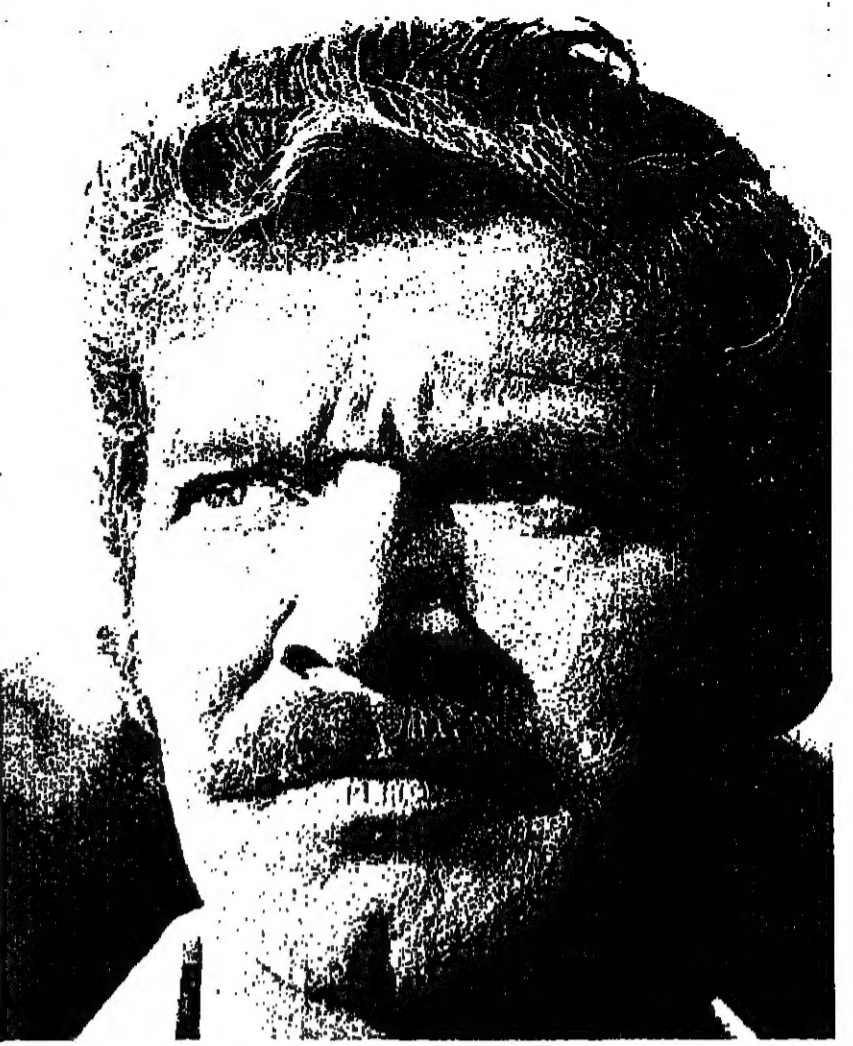
**Julie Alan Christie Bates**  
Margaret Leighton - Michael Redgrave - Dominic Guard  
Second week  
Cinema "PEER" Tel Aviv  
2 performances nightly 7.15, 9.30  
Distributed by STILLER FILM LTD.

**NAHMANI HALL, TEL AVIV**  
Monday, April 24 at 8.30 p.m.  
**PREMIERE**  
under the patronage of the Haifa Municipality Art Department  
**The Dancers Stage**  
PROGRAMME:  
The Sect, Journey, A Game Around a Game, Myth  
Through a Landscape of Mirrors  
Choreography  
Lia Schubert, Rena Gluck, Kenneth Gustafsson  
Tickets available at Kanaf, 83 Allenby Road, and all agencies, and on the opening night at the Nahmani Hall Box Office from 7 p.m.

**THE ISRAEL PHILHARMONIC ORCHESTRA**  
**FESTIVE INDEPENDENCE DAY CONCERT 1972**  
TEL AVIV, Fredric R. Mann Auditorium  
Saturday, April 22, 8:30 p.m.  
GABRIEL CHMURA, Conductor  
Soloists  
CARMEN OR, Piano  
CARMEN DORON, Cello  
PROGRAMME: WERBE, Overture "Freischuetz,"  
CHOPIN, Concerto No. 1 in F minor for Piano and Orchestra, op. 1.  
SAINT-SAENS, Concerto No. 1 for Cello and Orchestra, op. 33.  
STRAVINSKY, Firebird Suite.

**The Go-Between**  
A Robert Nelson Johnson Heyman production  
**Julie Alan Christie Bates**  
Margaret Leighton - Michael Redgrave - Dominic Guard  
Second week  
Cinema "PEER" Tel Aviv  
2 performances nightly 7.15, 9.30  
Distributed by STILLER FILM LTD.





Stephen Boyd is one of the stars of 'Slaves', now appearing at the Paris cinema, Tel Aviv. Dionne Warwick and Ossie Davis co-star.

## Theatre

**MR. ISRAEL SHEFFETZ' INTERVIEW** — Israel play about a man waiting for his son to come home. TEL AVIV (Habimah) Sat., Sun., Thurs. JERUSALEM Wed.

**STYVENKIU (Habimah)** — Shalosh-melech's melodrama about a girl and a man who is in the ghetto and is a poor man's "fidel" on the street showing signs of life. JERUSALEM Sat.

**BOHE (Habimah)** — With Nachum Ben-Zur, Abraham Ronen, Batia Langet and Shoshana Duer. A sad and beautiful play about a girl who is in the ghetto. Hebrew playwright David Storer. TEL AVIV (Habimah) Sat., Sun., Mon., Tues, Wed.

**THE GYPSIES OF JAFFA (Habimah)** — A musical about the gypsies of Jaffa. Hebrew playwright David Storer. TEL AVIV (Habimah) Sat., Sun., Mon., Tues, Wed.

**THE MERCHANT OF VENICE (Habimah)** — A new production of the play with a new concept of the villainous Shylock. Hebrew playwright David Storer. TEL AVIV (Habimah) Sat., Sun., Mon., Tues, Wed.

**YOU CAN'T TAKE IT WITH YOU (Habimah)** — A comedy about a man who is a miser and a miser's son. Hebrew playwright David Storer. TEL AVIV (Habimah) Sat., Sun., Mon., Tues, Wed.

**THE ANDERSONVILLE TRIAL (Habimah)** — A play about the trial of a man who was a prisoner in the American Civil War. Hebrew playwright David Storer. TEL AVIV (Habimah) Sat., Sun., Mon., Tues, Wed.

**THE HINDU WANTS THE DROWNED** — A play about a man who is a Hindu and a Hindu's son. Hebrew playwright David Storer. TEL AVIV (Habimah) Sat., Sun., Mon., Tues, Wed.

**THE BELLYBUTTON (Habimah)** — A play about a man who is a miser and a miser's son. Hebrew playwright David Storer. TEL AVIV (Habimah) Sat., Sun., Mon., Tues, Wed.

**THE DEVIL AND THE FARMER'S WIFE (Habimah)** — A play about a man who is a miser and a miser's son. Hebrew playwright David Storer. TEL AVIV (Habimah) Sat., Sun., Mon., Tues, Wed.

**THE SIGN OF PHOENIX (Habimah)** — A musical about the gypsies of Jaffa. Hebrew playwright David Storer. TEL AVIV (Habimah) Sat., Sun., Mon., Tues, Wed.

**MY MOTHER THE GENERAL (Habimah)** — A play about a man who is a miser and a miser's son. Hebrew playwright David Storer. TEL AVIV (Habimah) Sat., Sun., Mon., Tues, Wed.

**THE BROTHERS (Habimah)** — A play about a man who is a miser and a miser's son. Hebrew playwright David Storer. TEL AVIV (Habimah) Sat., Sun., Mon., Tues, Wed.

**THE ANDERSONVILLE TRIAL (Habimah)** — A play about the trial of a man who was a prisoner in the American Civil War. Hebrew playwright David Storer. TEL AVIV (Habimah) Sat., Sun., Mon., Tues, Wed.

## At the Cinema

**Jerusalem**  
**KLUTE** — Jane Fonda won the "Best Actress" Oscar for her portrayal of a New York prostitute, whose every move is followed by a detective from the FBI. In this quiet-paced murder-mystery thriller, Worth Keating.

**I LOVE YOU, ROSE** — New Israeli film written and directed by Moshe Miravitch which has been chosen as the official Israeli entry at the 1972 Cannes Film Festival. The story is set in the Oriental Jewish community in 19th century Jerusalem. Religious rites play a prominent part. The performances from Herta and Paul Amirani, Yehoshua Givonni, and Yehoshua Givonni, are superb. Produced by Avner Greenberg and Yehoshua Givonni. Released by Menahem Golan and Yoram Globus.

**THE FRENCH CONNECTION** — Winner of the "Best Picture" Academy Award. Based on an actual U.S. police investigation of some ten years ago of the illegal trade in narcotics. Oscar for his performance as Detective Doyle, the rest of the cast including Fernando Rey, Marcel Bozzuffi, Roy Scheider and Tony Danza. Spectacularly directed by William Friedkin. Exciting and very well made picture.

**DIAMONDS ARE FOREVER** — Sean Connery is back again with his new classic portrayal of James Bond. Agent 007 is after that nasty character Stavros Dimitri (Charles Gray) and his ring of diamond smugglers in Las Vegas. This time the action is even faster and fiercer of last-minute escapes from death than ever and Bond remains invincible. Natural there are no ladies for the necessary obvious intervals, and the same boy gets it. St. John and Lana Wood. Directed by Guy Hamilton. A treat for Bond fans. (M.R.)

## Music

**Jerusalem**  
**CHAMBER MUSIC** — New Israel String Quartet, with Zvi Harel, cello, play for the Jerusalem Chamber Music Society, Subscription Concert No. 6, Boscherini Quintet in G major, Quartet in A minor, op. 41; Schubert's Quintet in A major, op. 143. At the Music Auditorium, Saturday.

**ISRAELI PHILHARMONIC ORCHESTRA** — Subscription Concert No. 10, with Uri Segal conducting. Leonard Rose, cello. Soloist: Brandenburg Concerto No. 6; Beethoven's "Symphony No. 5"; Brahms' Symphony No. 4. At the Music Auditorium, Sunday.

**ISRAELI PHILHARMONIC ORCHESTRA** — Subscription Concert No. 10, with Uri Segal conducting. Leonard Rose, cello. Soloist: Brandenburg Concerto No. 6; Beethoven's "Symphony No. 5"; Brahms' Symphony No. 4. At the Music Auditorium, Sunday.

## English

**TAKE TWO (Little English Theatre)** — Two plays, a fantasy and a farce (the latter about political matters) for a certain evening. The amateur cast performs with enthusiasm. TEL AVIV (G.O.A. House) Sun., Wed., 8:30.

**Yiddish**  
**DON'T STICK YOUR NOSE IN (Daigan)** — HAIFA (Ora) Fri. 9:00. TEL AVIV (Ohal Shem) Sat. 7:00, 8:15. BAT YAM (Bat Yam) Mon. 8:00.

**Dance**  
**BAT-DOR DANCE CO.** — TEL AVIV (Bat-Dor Theatre) Thurs.

**THE DANCERS STAGE** — Premiere production. Naama, TEL AVIV, Monday.

## Eating out

**CONNECTION** — A fine dish of shrimps in a succulent and white wine sauce, baked in the manner of a Coquille St. Jacques and presented by the chef at the "Delphi" restaurant in East Jerusalem, made his way into a new review of the "Keter" last week. The splendid first dish is one of the best when it comes to many of them made with cream or yellow cheese, that the height has recently introduced to go with its fish, bread and butter. The dishes never vary and the same boy gets it. St. John and Lana Wood. Directed by Guy Hamilton. A treat for Bond fans. (M.R.)

## Opera

**MUSIC AT THE MUSEUM** — Alexander Volkov, piano; Beethoven (opus 110); Chopin; Debussy; Prokofiev; Shostakovich. At the Music Auditorium, Sunday.

**ISRAELI CHAMBER ENSEMBLE** — Subscription Concert No. 6, Bruno Campanella conducting. Miriam Fried, violin; Vivaldi: Concerto Grosso; Mozart; Violin Concerto No. 3; Schubert; "Ode to Napoleon" (with Yehoshua Zohar); Haydn; Symphony No. 82. At the Music Auditorium, Tuesday; Series 2, Wednesday; Series 3, Thursday.

## Opera

**HAIFA SYMPHONY ORCHESTRA** — Avi Litvak conducting; Yona Ettlinger, clarinet; Uri Segal, cello; Yehoshua Givonni, piano. Works by Beethoven, Brahms, Liszt, Mendelssohn, Schubert, Tchaikovsky. At the Music Auditorium, Sunday.

**REHOVOT**  
**MUSIC ON THE GARDENS** — For staff and students of the Peabody Graduate School. The Baroque Trio (Eliana Zalkov, alto; Eyal Eizenberg, soprano; Eyal Eizenberg, tenor). Works by Purcell, Daquin, Vivaldi, Bach, Handel, Baroque. At the Music Auditorium, Sunday, at 8:30.

## Jel Aviv Cinemas

Commencing Saturday, April 22, at 7.15 and 9.30 p.m. Weekdays at 4.30 p.m. — at 7.00 p.m. & 9.00 p.m. See times of performance of individual cinemas. No performance of individual cinemas Monday.

**ALLENBY Tel. 57820**  
 6th week  
 ALAN ARKIN  
 RICHARD BENJAMIN  
 in  
 MIKE NICHOLS' famous film  
**CATCH-22**  
 Based on Joseph Heller's bestseller  
 Adults only  
 4.30, 7.15, 9.30

**GAT Tel. 267888**  
 3rd week  
 BO WIDBERGER'S  
**JOE HILL**  
 starring  
 TOMMY BERGMAN  
 (Chira Hadigan)  
 Title song sung by  
 JOAN BAEZ

**BEN YEHUDA Tel. 228409**  
 4th week  
 HOSSANA FODESTA  
 SYLVIA ROCHON  
 BERNARD BLIER  
**HOMOLOGICUS**  
 A Forum Film in colour

**HOD Tel. 226226**  
**The Boyfriend**  
 with TWIGGY  
 Musical by Ken Russell  
 4.30, 7.15, 9.30

**OHEN Tel. 226987**  
 10th week  
 HAIM TOPOL  
 by public request  
**FIDDLER ON THE ROOF**  
 5.30, 8.30  
 Sat. at 6.45 only

**OPHER Tel. 618321**  
 7th week  
 LINT EASTWOOD  
**DIRTY HARRY**  
 One of the 10 best of the year — "Time"  
 4.30 — 7.15 — 9.30  
 Adults only

**ORLY Tel. 266925**  
 4 Hebrew Stage, Tel. 266925  
**Rose, I Love You**  
 The official Israeli entry for the 1972 Cannes Film Festival  
 4.30 — 7.15 — 9.30

**PARIS Tel. 228605**  
 2nd week  
**Hannie Caulder**  
 with George C. Scott  
 7.15 — 9.30

**CRITERION Tel. 57852**  
 (former) Yaron  
**THE HILL**  
 SKAN O'NEIL  
 7.30, 9.30

**DAN Tel. 55881**  
 51 Reha Hayaron  
**ONE OVER THE OTHER**  
 JEAN SOREL  
 MARINA MELL  
 Adults only — cinema daily  
 10, 12, 3, 4, 7.15, 9.30  
 Sat., 3 shows, 7.15, 8.30 & MIDNIGHT SHOW: 11.30

**EDEN Tel. 57450**  
 4th week  
 The Indian colour film  
**ONE FLOWER, TWO GARDENERS**  
 6.45, 9

**ESTHER Tel. 225610**  
 3rd week  
 The Western your girl will enjoy  
**THEY CALL ME TRINITY**  
 4.30, 7.15, 9.30

**GORDON Tel. 244873**  
 10th week  
 4.30 — 7.30 — 9.30  
**THE HOUSE UNDER THE TREES**  
 FAYE DUNAWAY  
 FRANK LANGELLA

## Jerusalem Cinemas

Commencing Saturday, April 22, at 7.00 p.m. & 9.00 p.m. Weekdays 4.00, 7.00 and 9.00 p.m.

**ARNON Tel. 224829**  
 2nd week  
 NED SHERRIN'S hilarious comedy  
**Every Home Should Have One**  
 For Adults Only — Colour

**OHEN Tel. 223955**  
 4th week  
 The big Western hit  
**THEY CALL ME TRINITY**  
 starring  
 TERRANCE HILL  
 Colour

**EDEN Tel. 223829**  
 4th week  
 MICHAEL BAT ADAM  
 GABI UENTERMAN  
 LEVANA FINKLSTEIN  
 in  
**ROSE, I LOVE YOU**

**EDISON Tel. 224056**  
 The great Turkish picture of the year  
**HAYATIM SENINDIR**  
 with HULYA ROUVIQT  
 EDIZ HIN

**JERUSALEM Tel. 26097**  
 Perf., at 6.45 and 9.15 p.m.

**HABIBAH Tel. 232860**  
 4th week  
 Perf. at 6.55 and 9.10  
 Ian Fleming's  
**DIAMONDS ARE FOREVER**  
 with  
 SEAN CONNERY  
 The picture of the year. Subtitles in Hebrew and Arabic

**ORION Tel. 222914**  
 5th week  
 The thriller of the year — Winner of 5 Oscars  
**THE FRENCH CONNECTION**  
 with  
 GENE HACKMAN  
 Best Actor of the Year  
 For Adults Only

**ORNA Tel. 224733**  
 By public request:  
 JANE FONDA  
 Winner of Oscar as best actress of the year in the film  
**KLUTE**  
 For Adults Only — Colour

**RON Tel. 224764**  
 A new Israeli comedy  
**NAHCH AND THE GENERAL**

**SEMEDAR Tel. 22742**  
 Perf., at 7.00 and 9.15 p.m.  
**CHARIOTS OF THE GODS**

**ATZMON Tel. 653008**  
 4th week  
 Running successfully in Tel Aviv  
 The Big Western Hit  
**THEY CALL ME TRINITY**  
 Starring  
 TERRANCE HILL  
 in colour

**BRET ROTHSCHILD Tel. 22749**  
 2nd week  
 A film by the famous producer  
 INGMAR BERGMAN  
 Perf., at 6.45, 9.00

**OHEN Tel. 666272**  
 3rd week  
 JACQUELINE SUSANN'S Best Seller  
**THE LOVE MACHINE**  
 Starring  
 DEAN CAGAN  
 ROBERT RYAN  
 DAVID HEDDINGS  
 In Colour, For Adults Only

**MIRON Tel. 663008**  
 from Fri. six non-stop perf.  
 A great action packed sexy film  
 ANNE BANCROFT and MARGARET LEIGHTON  
 in  
**SEVEN WOMEN**  
 Technicolor

**MORHAH Tel. 242477**  
 2nd week  
 JACK ALBERTSON  
 in  
**THE SUBJECT WAS ROSES**  
 After the Pulitzer Prize winning novel  
 in Colour

**ZAFON Tel. 445935**  
 11th week  
 ANNA MUPO  
 KSHINE STEWART  
**THE STORY OF CRIME OF CRIME**  
 4.30, 7.15, 9.30  
 Sat. at 4.30  
**TAKHAN FINDS A SON**

**ZAMIR Tel. 57455**  
 MELINA MATANEL  
**Fateful Meeting**  
 ADULTS ONLY  
 Day and night performances from 9.30 a.m. 5.30, 7.30, 9.30

**SHEDBOTH Tel. 624054**  
 11th week  
 UNGOYI PAK  
 OMER NHAJIF  
 Karl Forman's  
**Mackenna's Gold**  
 7, 9.30

**STUDIO Tel. 55817**  
 10th week

## Haifa Cinemas

Commencing Saturday, April 22, at 7.00 p.m. & 9.00 p.m. Daily at 6.45 and 9.00 p.m. — Matinee at 4.00 p.m.

**AMPHITHEATRE Tel. 664018**  
 4th week  
 GENE HACKMAN  
 Best Actor of the Year, in  
**THE FRENCH CONNECTION**  
 Winner of 5 Oscars  
 Best Thriller of the Year in Colour — For Adults Only No comp. tickets.

**ORION Tel. 664017**  
 4th week  
 MENAHEM GOLAN'S best Israeli film  
**ROSE, I LOVE YOU**  
 Starring  
 MICHAEL BAT ADAM,  
 JOSSEF BEILOH and  
 AYWER HASKIARI  
 No comp. tickets.

**ORLY Tel. 81888**  
 One min. from Carm. Term.  
 7th week  
 FAYE DUNAWAY  
 FRANK LANGELLA  
 BARBARA PERKINS  
 in  
 RENE CLERMONT'S  
**The House Under The Trees**  
 in colour  
 For adults only

**PEER Tel. 662233**  
 MIA FARROW  
 in an exciting thriller  
**BLIND TERROR**  
 in colour  
 For adults only

**RON Tel. 660669**  
**THE BURNING OF MOSCOW**  
 (This is the second part of War and Peace)  
 70 mm. stereophonic sound and technicolor  
 perfs. at 6.00, 8.00

**SHAVIT Tel. 85945**  
 A most entertaining film  
**LITTLE MURDERS**  
 starring  
 ELLIOTT GOULD  
 perfs. at 6.45, 9.00  
 Sat., Mon., Tues. and Wed.

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 2nd week  
 7.15, 9.30  
**Carnal Knowledge**  
 with  
 CANDICE BERGEN  
 SHELLEY LONG  
 LAURET & HARDY  
**"THE BULLFIGHTERS"**  
 Price: 112.

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 4th week  
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**DUSTIN HOFFMAN LITTLE BOY**

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 4th week  
 matinee and evening  
 performances  
 The Western your girl too will enjoy  
**THEY CALL ME TRINITY**

**RAMA CATHRINE DENNEVE TRISTANA FRANCO NEBO In Colour — Adults only**

**OASIS 7th week HAIM TOPOL FIDDLER ON THE ROOF 8.30, 8.45**

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**Patah Tikva**  
**SHALOM Tel. 917450**  
 Saturday and all week  
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**NACHTICHE & THE GENERAL**  
 YAAKOV DODD  
 GABI ANBAR

## Jel Aviv Cinemas

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 LILI PALMER  
 7.15, 9.30  
 Matinee Tues. at 4.  
**FLIPPER AND THE PIRATES**

**ZAFON Tel. 445935**  
 11th week  
 ANNA MUPO  
 KSHINE STEWART  
**THE STORY OF CRIME OF CRIME**  
 4.30, 7.15, 9.30  
 Sat. at 4.30  
**TAKHAN FINDS A SON**

**ZAMIR Tel. 57455**  
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 LILI PALMER  
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 Matinee Tues. at 4.  
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